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CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

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SIGISMUND BLUMANN



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A. A. A. Exhibition, The (Illustrated)	G. H. Harding	528
A. A. A. Exhibit, Something More About (Illustrated)	Sigismund Blumann	579
Adams, Marcus (Illustrated)	Alexander Leventon	565
A Descendent of Wellington (Frontispiece)	Marcus Adams	Dec.
A Jar of Stones: Poem	Clarence Raymond Wylie	131
Album for Prints, A Working (Illustrated)	K. S. Anderson	225
All American Salon, Tenth (Illustrated)	Milton Inman	425, 481
All in the Autumn Twilight (Illustrated)	Bert Leach	173
Amateur Photography in a Quiet Corner of Scotland	John Brown, Jr.	77
Amidol Suggestion, A Valuable	Dr. Moir Dalzell	76
An Indian Maiden (Frontispiece)	Forman Hanna	Nov.
Another Use for Holliston	The Amateur and His Troubles	506
Anticipation: Poem	Bert Leach	218
Apology and Correction, An	Sigismund Blumann	274
Association News		551, 597
Australian Photographic Art (Illustrated)	Monte Luke, F. R. P. S.	365
Background, Introducing a Subject into a (Illustrated)	W. Bush	221
"Betulle" (Frontispiece)	Guido Pellegrini	Sept.
Beyond (Frontispiece)	Francis Orville Libby	June
Bleaching Solution, New Uses for (The Amateur and His Troubles	L. C. Ferguson	553
Bridge of Sighs (Frontispiece)	Dr. D. J. Ruzicka	April
Bromoil Transfer Wrinkle, A	The Amateur and His Troubles	307, 506
Bronzobrome	The Amateur and His Troubles	505
Butterfly Wings that Photograph Themselves	Photographic Digest	409
California Camera Club Comes Back, The (Illustrated)	Herbert Brennon	320
California Gardens, Touring (Illustrated)	Charles A. Harris	333, 383
Chant of the Road: Poem	C. R. Wylie, Jr.	319
Chemicals, Mixing	Photographic Digest	203
Chicago Salon, The Third International	Dr. Max Thorek, F. R. P. S.	533
Child Portrait (Frontispiece)	Herbert Lambert	July
"Child Portrait" (Cover)	H. Cazneau, F. R. P. S.	Aug.
Chit Chat	43, 93, 148, 199, 250, 301, 350, 404, 451, 500, 552, 599	
Cine Lens, The	Cine Department	245
Cinema Club of San Francisco	Motion Picture Department	550
Cine Magic	Cine Department	297
Cine Market, A Virtually Neglected	Cine Department	296
Club Notes	45, 98, 149, 204, 254, 354, 409, 457, 508, 555, 600	
Colorist, A Medium for the	The Amateur and His Troubles	307
Color Plate Photography with Photoflash	The Amateur and His Troubles	553
Colour Transparencies, Defects in	Photographic Digest	94
Come Away: Poem	A. G. Miller	339
Commercial Photographer of Today, The	Herbert Brennon	521, 571
Commercial Photography as a Business	Herbert Brennon	181
Competitions as Trade Builders (Illustrated)	Herbert Brennon	431
Competition Camera Craft, Advanced	30, 31, 82, 83, 134, 135, 186, 187, 238, 239, 290, 291, 340, 341, 392, 393, 442, 443, 492, 493, 541, 542, 543, 587, 588, 589	
Competition Camera Craft, Amateur	32, 33, 84, 85, 136, 137, 188, 189, 240, 241, 292, 293, 342, 343, 394, 395, 444, 445, 494, 495, 541, 544, 545, 587, 590, 591	
Competition, The World's Greatest (Illustrated)	Herbert Brennon	282
Copying of Documents and Printed Matter in Books and Pamphlets	Photographic Digest	454
"Cricket Song": Verse	Conny Leigh Hill	434
December Trees: Poem	Katherine Calile	17
Development: Old, Tried, Still New (Illustrated)	C. H. Shipman	219
Developer, Sunshine	Dr. Moir Dalzell	122
Developer, That Grainless	Sigismund Blumann	228
Developers for Hot Countries	Photographic Digest	202
Did You Know That	Cine Department	244
Dinant Avant la Guerre (Frontispiece)	Leonard Misonne	May
Do You Take Care of Your Outfit?	The Amateur and His Troubles	554
Drawings from Photographs, Pen (The Amateur and His Troubles	L. C. Ferguson	201
Dream Trail: Verse	Clarence R. Wylie, Jr.	523
Embossing Board, A Simple Mount	The Amateur and His Troubles	507

Emulsions, The New	Norman G. Siller	423
Enlarging from Motion Picture Film (Illustrated)	Sigismund Blumann	183
Exposure in Cine Work	Cine Department	398
Exposure, The Whole Secret of	Anon	338
Facial Types in the Movies (Illustrated)	Sigismund Blumann	107
Famous European Photographers (Illustrated)	Leonard Misonne, Alexander Leventon	211
Filters, Sky	The Amateur and His Troubles	307
Finder, A Simple and Practical Wire (Illustrated)	Dr. H. C. Atwood	178
Fixed, When is a Print or Negative	The Amateur and His Troubles	554
Flashlight and Facial Expression	Photographic Digest	95, 202
Flash Release, Synchronous (Illustrated)	Tex Wiley	375
Fog in Developing Papers, Abrasion	Photographic Digest	408
Glacier Heights and the Camera (Illustrated)	Albert Remmen	328, 380
God on Earth: Poem	Sigismund Blumann	586
Group Photo, Putting in Extra Characters in a (The Amateur and His Troubles)	L. C. Ferguson	307
Heterodoxy: Verse	Bert Leach	332
Holiday Cards, Making Photographic	Sigismund Blumann	584
Home Movies, Home Talkies, Phonograph and Radio	Cine Department	36
I Know a House: Poem	Catherine Cable	125
Impressions: Poem	Jennie Vallecorse	11
Intensification of Negatives and Prints, Chromium and Sulphur (Illustrated)	Prof. H. D'Arcy Power	73
Invitation to the Waltz (Madam Pavlowa) (Frontispiece)	Monte Luke, F. R. P. S. Aug.	
Japanese Exhibition, A Notable	Herbert Brennon	485
Japanese in Photography, The (Illustrated)	Sigismund Blumann	24
Just a Child (Cover)	Monte Luke, F. R. P. S. Nov.	
Kodacolor Hints, Some	Motion Picture Dept.	498
Lambert, Herbert (Illustrated)	Alexander Leventon	313
Lenses	Motion Picture Dept.	550
Lens Shade, A Simple Handy	Dr. Howard C. Atwood	236
Letter Heads, Photo	The Amateur and His Troubles	505
Light Denied: Verse	Bert Leach	578
Light, Raw (Illustrated)	Thomas Southworth	167
Light, What is a Safe?	Photographic Digest	407
Light Within: Verses	Catherine Cable	182
Local Interest Movies	Cine Department	192
Los Angeles Salon, Inside Stuff from the Fourteenth (Illustrated)	James N. Doolittle	55-126
Lubrication	Cine Department	89
Lubrication and Cleanliness	Motion Picture Dept.	550
Managing the Performers	Cine Department	37, 88, 140
March of Progress, The (Illustrated)	Alfons Weber, F. R. P. S.	3
Master Photo Finishers of America		41, 146, 196, 249, 402, 450, 597
Mendocino Memories: Poem	Lucile Macpherson	480
Microscope, Through the (Illustrated)	Arnold D. Lewis	132
Microscopic System, A New	The Amateur and His Troubles	96
Moments of Rapture: Verse	Iva Reed	535
Moonlight Reverie (Cover)	G. W. Harting	May
My Husky "Prince" (Cover)	G. M. Taylor	June
My Mountain Throne: Verse	A. G. Miller	540
Negative, Improving The	Sigismund Blumann	437
New Emulsions, New Technique	Cine Department	448
News of Interest to Movie Makers	Motion Picture Dept.	548
Niagara Revisited :Poem	Bert Leach	70
Nolan, Mary (Cover)	Universal Pictures	Jan.
Note Book, A Photo	The Amateur and His Troubles	97
Notes and Comments		49, 100, 152, 207, 256, 308, 357, 410, 460, 510, 557, 603
October: Verse	Catherine Cable	527
Oil Colors, Putting on	Photographic Digest	204
Old Paper	The Amateur and His Troubles	506
Old Rouen (Frontispiece)	L. A. Goetz	Jan.
Our Book Shelves		51, 104, 155, 260, 309, 361, 514, 562, 608
Pacific International Photographers' Association		42, 92, 144, 198, 246, 300, 349, 403, 451, 598
P.I.P.A. Convention, The (Illustrated)	Sigismund Blumann	486, 536
Panchromatic Film, New	Hjalmar Olsen	226
Paramidopnenol for Warm Tones on Cholorbromide Papers	Photographic Digest	306
Pellegrini, Ragioniere Guido	Sigismund Blumann	390
Personality	Thomas Southworth	9
Photoflash Lamp, The	Farnham and Prideaux	16
Photographers' International Association of America, 38, 90, 142, 194, 247, 298, 347, 401, 499, 597		

Photographic Art.....	Sigismund Blumann	374
Photographic Art, An Opinion of (Illustrated).....	Guido Pellegrini	415, 465
Photographing My Baby (Illustrated).....	P. H. Adams	275
Pictorial Devices.....	Sigismund Blumann	473
Pittsburgh Salon, The Eighteenth (Illustrated).....	B. H. Chatto and O. C. Reiter	263
Plassenburg Near Kulmbach in Bavaria (Illustrated).....	Dr. Fritz Limmer	18
Poor Light, Adequate Exposure.....	Sigismund Blumann, Cine Dept.	346
Portofino (Frontispiece).....	Dr. D. J. Ruzicka	Feb.
"Prayer in Time of Peace": Poem.....	Bert Leach	441
Printometer, The.....	Herbert Brennon	22
Processing Films.....	Motion Picture Dept.	550
Projection Printing, A Detail of.....	Charles A. Harris	583
Puttino (Cover).....	Ralph Aggiano	Oct.
Recollections and Personalities (Illustrated).....	William A. Alcock, F.R.P.S., L.L.D.	159, 229, 277, 322
Reproduction of Documents, Photographic.....	Photographic Digest	504
Reversal.....	Cine Department	347
Rochester International Salon, The Second (Illustrated).....	Dr. E. P. Wightman	63, 115
Salon Mount Sizes, Arbitrary Rules as to.....	Sigismund Blumann	179
San Diego's First International Salon.....	C. Eldon White	435
Screen Facts, Curious.....	Motion Picture Dept.	595
Shall We Overexpose?.....	Motion Picture Dept.	549
Shooting Football (Illustrated).....	G. A. Young	12
Skyscraper (Cover).....	Valentino Sarra	Apr
Snapshooting de Luxe.....	Sigismund Blumann	331
Snap Shooting in Winter.....	The Amateur and His Troubles	97
Snow Scenes to Order.....	The Amateur and His Troubles	97
Songs of Clouds: "Cirrus" and "Cumulous"; Poems.....	C. R. Wylie, Jr.	379
Sonnet to Ocea-On Her Photograph.....	Eugene Grossenheider	81
Spirit of Art in Professional Photography, The.....	Leonid Fink	575
Spotlight: Verse.....	Alex R. Schmidt	582
Spring Comes: Verse.....	Sigismund Blumann	281
Spring Dawn: Poem.....	Verne Bright	121
Supersensitive Emulsions.....	Cine Department	347
Still Life (Frontispiece).....	Taroji Mayeda	March
Suggestion to Amateurs, A.....	The Amateur and His Troubles	505
Symphony in Blah (Cover).....	Valentino Sarra	March
Syracuse Salon, Third.....	J. O. Sprague	171
The Blue Bowl (Frontispiece).....	Thomas O. Sheckell	Oct.
The Call of the Heights: Verse.....	A. G. Miller	491
The Photographer: Verse.....	Ruth Wass Brown	235
This is the Photographic "Me" (Illustrated).....	Forman Hanna	515
Titles, Art.....	Motion Picture Dept.	596
Tone Developers, Brown and Red.....	Sigismund Blumann	71
Toning Blue Prints.....	The Amateur and His Troubles	201
Toning Gaslight Papers, Gold.....	Photographic Digest	203
Toning Purposes, Sodium Sulphite for.....	Photographic Digest	407
Toning, Sulfide.....	Photographic Digest	456, 503
Toning with Selenium.....	Sigismund Blumann	237
Toronto Salon, The.....	William Alexander Alcock, F.R.P.S.	524
Translite, New Use for.....	The Amateur and His Troubles	97
Translite Paper.....	Photographic Digest	305
Tripod, Self Leveling (Illustrated).....	Thomas Robert Edwards, Jr.	421
Try This.....	The Amateur and His Troubles	201, 506
'Twas the Night Before Christmas (Cover).....	Charles Clayton, Jr.	Dec.
Two Emotions; "Nostalgia" and "Anticipation"; Poems.....	Bert Leach	389
Under An Ice Fall, Mount Baker (Cover).....	Albert Remmen	July
Under the Editor's Lamp.....	34, 86, 138, 190, 242, 294, 344, 396, 446, 496, 546,	592
"Vain Concealment": Verses.....	A. G. Miller	430
Wanderings in Frankeland (Illustrated).....	Prof. Dr. H. D'Arcy Power	439, 469
Wanted—A Picture (Illustrated).....	C. P. Heiney	479
Warning, A.....	The Amateur and His Troubles	554
Waterproofing Prints.....	The Amateur and His Troubles	306, 506
Who Am I: Verses.....	Laverne D. Anderson	172
Winter Above Timberline (Cover).....	Clark Blickensderfer	Feb.
Winter Cine Technique.....	Cine Department	89
Winter Woods: Poem.....	A. G. Miller	585
You Pay for What You Gain.....	The Amateur and His Troubles	97
Your Cine in the Winter.....	Motion Picture Dept.	595
Your Very First Camera.....	Sigismund Blumann	377

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SIGISMUND BLUMANN, EDITOR

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The March of Progress

By Alfons Weber, F. R. P. S.

Illustrated by The Author

It would seem to anyone who studies photography very closely, that European conception of modernism in camera pictures differs widely from that of ours. In looking through the "Das Deutsche Lichtbild" we find an almost total absence of sentimentalism. Everything is matter of fact rendering, applying daring perspective and new angles. Photographers are drawing more and more from new resources, which have nothing to do with the old standardized motives which could always be relied upon to make a "pretty picture." Measured with the old yardstick, we miss atmosphere, and sentimental mystery.

In the English and American Annuals we find a certain amount of restraint and a well-defined frontier, over which no one seemed willing to cross, while selecting the prints for reproduction.

The blunt, realistic, sensational pattern-photography which is found in the "Lichtbild" will go a certain distance in the United States and then come to an abrupt stop, because we are leaning more to the conceptions of the English style, which is striving to preserve the romantic and atmospheric effects of the old standards.

Unless we can adopt an entirely Europeanized point of view, the time is ripe for a group of American pictorialists, soundly trained and keen-visioned, to take up the challenge of modernism and do something real and vital, something that is neither imported nor copied. Due credit should be given to the Los Angeles Pictorialists who held their last Salon in the spirit of progress, for their admirable courage in trying to catch up with the general progress of modernism in every branch of art. Already we hear a great deal of comment on

this step forward. Almost every one seems to have formed an opinion for or against modernism in pictorial photography with the majority leaning towards moderate application.

In recent years most people have been acquainted with the modern trend in illustration, painting and decorative motives, so that anyone without great effort can select the wheat from the chaff, especially such pictures which have been done in a doubtful or bad taste. It is useless to argue with people who fly into a rage when the word modern is only mentioned. For the benefit of photography we need more open minded photographers who admit that this old world never stands still and that we can learn something new every day. Pictorialists who will guard certain standards, so that the insane, silly modernism which has taken hold in painting will not be introduced in photography and to keep out the bizarre efforts just to gain attention.

Even in modern photography the picture must show personal feeling. When we compare real masters in art, their work was outstanding, individual, like hand-writing. Clarence White, Leonarde Misonne, Ortiz Echague, J. M. Whitehead and others are great because their personality is preserved in every picture.

Modernism seems to have a special tendency to destroy this quality in pictures and instead of a work of art it recedes to purely mechanical photography. Nobody can even guess whether Tom, Dick or Harry made the print. We must preserve personality in modern photography, or it will disappear like L'Art Nouveau which was a poor start in modernism about thirty years ago.

The greatest field for modern motives is open in every great city in the United States. Since the days when airplanes have made almost everyone familiar with birds-eye-views, which violate every rule of the absolute vertical or horizontal line standards, we have been accustomed to see nothing wrong with pictures which are out of plumb. Modern pictorial photographs, taken from the towers and high buildings have established themselves in many Salons.

Perhaps still newer fields are open in the sometimes called worms-eye views. Where in all the world are such grand motives as in a street lined with towers and buildings? We look up and see buildings towering skywards, a thousand windows, a few accentuated with reflections of the sun, every line focusing on the highest point which the hand of man has constructed.

Already a few have come forward to photograph such views as the eye sees it. The general march of progress has prepared the platform on which such a picture can hold its own, in spite of untrue verticals and horizontals.

Ten years ago we had to give up any such attempts, because the widest wide-angle-lens was not able to do the trick and nobody dared

CAMERA CRAFT



Bird's Eye Perspective

Alfons Weber, F.R.P.S.

to risk his reputation by showing a print which had slanting lines. Many a picture was ruled out because actual measuring disclosed a line running off, probably one-quarter of an inch. Progress which can not be held back, has stilled this formerly so important argument. Human nature can adapt itself in a surprisingly short time, especially when an authoritative body has given full approval. Modern feeling for lines and forms has brought this step forward, it is expressed in simple forceful silhouettes and in brilliant and bold patterns.

After a time of comparative inertia, the art of architectural photography has experienced a revival and the modern pictures are attracting much attention with their undeniable charm.

Still-life has even greater possibilities in modernism. Aside from the new arrangement of the main object, a background can be introduced which will make the picture still more up-to-date. While we are often handicapped in landscapes with a clear sky, we are absolute masters of everything. In creating a truly modern still-life we find that it will take much more intense studium than an old fashioned one, where the background was a separate thing. The hard work begins when we try to bring both together as one harmonious picture. The familiar bird cage or flower vase which had to cast its own shadow as a part of the picture has been done in a hundred ways. Our sense of originality will prevent us from borrowing the time-worn ideas of yesterday. At this stage the pioneers will lead, the imitators will copy and sometimes even improve on it. And when the good is sorted from the bad, another step is made in the march of progress.

While many argue that "good enough" should be left alone and old proven standards adhered to, there will always be a few who will venture into new fields, probably to try out in which capacity old rules can be applied to new ideas, or entirely new things created, by disregarding the old rules. Regardless of the opinion of others, the spirit of adventure, with an honest desire to be original and an intensive study of the old and the new order of things, will bring progress even to photography.

Advertising-photography, which is closely related to still-life, has long been forced, through the competition of the graphic arts to adapt modernism in a very successful and profitable way. No one will notice a picture which does not show the trend of the times in line or arrangement. The old illustrations which we see in catalogues or in photographic annuals are certainly perfectly clear photographs, but to attract the world of 1930, it can not be in the spirit of 1900, no matter how technically perfect.

Without doubt the most difficult field for modernism will be found in figure and portrait work. This may account for having only

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On the Boat

Alfons Weber, F.R.P.S.

*Dragon**Alfons Weber, F.R.P.S.*

one man in this field. This outstanding pioneer is F. Drtikol, Prague. We may differ on the subject of nudes in his particular style of presentation, but pattern, design and movement have such a fascinating modernism, that it compels the onlooker not to lay it aside without making a special study of the message which each picture brings forth. It is really surprising why not more photographers have been induced to work along Drtikol's lines, perhaps using the human figure in more pleasing form. His accentuating of sex is more adapted to Parisian, than to American ideas of nudes, but nevertheless his work is truly original and has added to the progress of photography.

Modernism in photography, more than in any other branch of art, must come slowly. Fortunately the lens of the camera can not distort things to such an extent that it resembles some of the modern paintings, which have been done with the mind of a small child, who has no sense of proportions.

To make any real progress is not a matter of good luck, or willingness to create, but it comes from hard work and a wide knowledge of the pitfalls, otherwise it will not survive.

Personality

By Thomas Southworth

What do we mean by that, when speaking of it in connection with Photographic Portraiture?

My personal interpretation of its meaning is, "The securing of that poise (not pose) and characteristic naturalness of expression, so striking as to involuntarily bring forth the expression, "Just ready to speak."

The sublime achievement of the Portrait Photographer is the inclusion of "Personality" in his photographs. Technique, as we all know, is very important, but Personality is even greater. No photographer can have a higher ambition than that of combining the two.

Any photographer with proper facilities can be reasonably successful in the combining of these two qualities in the photographing of children, but the handling of grown-ups is something else.

It is hardly necessary to remind a portrait photographer that the average grown-up on presenting himself or herself to have his or her picture taken so present themselves in a frame of mind which is not normal. This is usually retained until the last negative or exposure is made. Not infrequently the photographer heightens the sitter's self-consciousness along with his mechanical movements and remarks of which the "smile a little, please," is the best of all.

Skipping the great importance of facilities for the making of very rapid exposures as an aid to the securing of a higher order of "personality" in our photographs, let us try to analyze the methods of those photographers who have been the most successful in this direction, and see if we cannot at least get on to some of their secrets.

But no, there are no secrets; it's just that the photographer himself has an outstanding personality. He knows human nature. He has made a study of psychology and he works that knowledge every time he walks into the camera room with his sitter. It's a rare gift, I admit, not necessarily a knowledge of psychology, but that of being able to work it in with his technique in whatever service to the public he has adopted for the making of his living.

Two names come to mind as America's outstanding Photographic Psychologists who have been able to harness their power with their technique and have made names for themselves. There are doubtless many others, but I think of the late Julius Strauss and the one and only Pirie McDonald. The output of these two men carries with it a degree of the sitter's personality that the average photographer's lack.

How do they do it? Let's imagine we are hidden behind a screen as they accompany the sitter into the camera room. Every

conceivable precaution has been taken to eliminate the movement of paraphernalia which will keep the sitter's mind of the purpose of the visit. I imagine they give as serious consideration and thought to the problem of breaking down the sitter's self-consciousness as the magician does to the planning and display of his delusions. They are conscious of having a high order of personality of their own, and naturally foster every influence which will impress that fact on their sitter. This does not necessarily imply that they must impress the sitter that they are "big chiefs," as this would thwart the purpose; neither does it imply a high degree of modesty or self-effacement, as that would be of little advantage in the important task of taking the sitter out of himself or herself all within the space of a few minutes. What is or is going to be said to the sitter they probably haven't the least idea before it is spoken, but you can bet your last dollar that the sole purpose and thought is to break down the sitter's consciousness of the purpose of the visit. It's a difficult role. The actor only has to play one part and needs but one mind; the men whose names I have mentioned, either have double minds or are able to divide it between two widely divergent interests.

Just as the magician is dependent on carefully trained assistants who have to time an inconspicuous motion or movement down to a hair's breadth, so, also, these photographic giants have an assistant who is keyed up to every visible inconspicuous motion of the chief as well as many that are not prearranged, or visible.

It's no trick to make a dozen exposures of a child to find that the parent has to tell the child that "it's all over" before they know what has happened. To do this with the grown-ups is something different and exactly what these men set out to do which they regularly accomplish.

I heard of one photographer, a man of massive physical proportions, who takes a course in calisthenics to keep himself fit to continue his physical activities in the securing of the same qualities under discussion in his juvenile sitters. That's good. Every photographer ought never to allow himself to get so old that he can't play with and be one of the "kiddies," even though he is 70 years old. I, myself, can do that with perfect ease (although I'm not 70), but I find many who just simply can't forget their dignity, even when photographing a child. But, as I have oft said, getting the same results with the banker's wife or the college president calls for a different kind of an actor.

I have no formula to offer the would-be psychologist-photographer. We know the effect, we know the cause, we know the remedy, and it lies only in each individual photographer to find the means of applying that remedy. I know a photographer who can make you forget every trouble with his funny "readings," but absolutely nil in

that quality necessary to take a sitter out of himself when before his camera. Offhand, I'd say a prerequisite for rising above the mediocre in the making of portraits of adults is the possession of a Personality by the photographer, a self-confidence, a mastery of technique, and a development of that faculty which will make every sitter at ease and happy, completely forgetting for what he is there, either with dignified wit, discussion of subjects lying close to the interests of the sitter, whilst effectively disguising what it's all about. Cat-footed assistants moving equally silent and cameras making exposures from positions where they themselves can see but cannot be seen by the sitter, shooting plates or films in rapid succession without counting them whilst a master mind is holding the sitter in a trance of naturalness by any mental means at his command and suitable for the occasion, are all factors which have an influence and worthy of as serious thought and planning as the most spectacular and deceptive of the magician's delusions. And, I would tack on, as I close, the man or woman who entertains the idea that success in the matter of securing Personality as an outstanding ingredient of his photographs can be secured by any easier means, with less preparation and study, will sooner or later find that success in this, as anything else, is something that has to be earned; that the biggest prize goes to the one who puts forth the greatest effort to secure it, and that the acquiring of an ability to get Personality in one's pictures is something that's not a formula to be picked up at a school where photography is taught or at any of the conventions. It's purely a personal matter with each photographer. Personality ranks in Photographic Portraiture as grand opera in the musical world, as calculus is mathematics, as the airplane in rapid transportation. The successes have no competitors, they occupy a class all their own and are well entitled to the emoluments their singular eminences bring them.

IMPRESSIONS

Jennie Vallecorse

*The walk tonight—between the bridge and curving—
Was a pale thing that stretched before—unswerving—
And in the rush of breeze
The stalwart trees stood—
Sentinels in the dark, to hark
The scrape of heels.*

*Once every square a lamp post passed my eyes;
Things motionless—like hedges—
Hue and size
Seemed one. Cars in the street
With crys to greet, just skimmed;
Black shining big-eyed bugs that ran
Outside my wall of thought*

Shooting Football

By G. A. YOUNG

Illustrated by The Author



It is the purpose of this article to discuss the various aspects of the making of action pictures up to the tripping of the shutter. We shall not go into the darkroom, for with the fast negative material that is now available no unusual treatment is necessary unless the picture is made under unfavorable conditions. Nor are we concerned with equipment beyond mere mention of the fact that a focal plane shutter and a moderately fast lens are essential to good results.

In order to be as concrete as possible we shall use football as our subject matter. This sport presents a maximum of action and also some difficulties in the matter of focusing and following the play that are not so evident in sports such as Track or Baseball where the photographer knows that the contestants must pass some given point. What is said of football however applies equally as well to any other type of action picture.

We are now on the field and about ready to start "shooting". The first consideration is exposure. Contrary to the usual practice exposure is now determined by the necessity of stopping motion and not by lighting conditions or subject matter. If the light is bad so that it is essential to give as much time as possible we recall that motion can be stopped with a much longer exposure if it is approaching or moving away from the camera than if it is moving at right angles to it, and that the closer the action is to the camera the shorter exposure must be.

Most shots are made at a diagonal with the camera, and action moving in such a direction is between the two extremes mentioned as regards the time of exposure that will stop motion.

The ordinary action of a football game cannot be stopped with an exposure longer than $1/200$ th and one must be careful to observe the above mentioned rules if such an exposure is being used. How-



CALIFORNIA 7—ST. MARY'S 6

*Barrett of St. Mary's carrying the ball. Cahn of California tackling.
Shaldach of California on extreme left.*

ever if the light is good and we have a fast emulsion in our holders we "wind her up" to $1/500$ th for ordinary shots or $1/1000$ th for fast action close by and have no further worries on that score.

The lens aperture is of course F:4.5 or greater if your lens permits for when shooting at high speeds it is necessary to let in as much light as possible. However this must be qualified to some extent for with too great an aperture the depth of focus becomes so small that your focusing difficulties are greatly increased. On the other hand even if it were possible to get sufficient exposure at smaller apertures this would not be desirable for with too great a depth of focus the players will not stand out sufficiently from the background formed by the stands. In general F:4.5 is a good all around aperture.

The game has started—your exposure is set, and now you have to focus on something. Here is where the fun begins for you now constitute yourself a player on the defensive side and start trying to outguess the offensive quarterback. Obviously a knowledge of the game is an asset of no mean value for one must have some idea of where the play is going in order to focus on that spot. Do not try to focus during the play for with your head buried in the hood you cannot see the action that you want to get on your film until it is too late. You lose the ball carrier as he swerves sharply, rack your lens in the wrong direction, and by that time the play is over. It is quite immaterial whether the play is to be a straight line buck, spinner, or reverse. All that you need know is which side of the line the

CAMERA CRAFT



CALIFORNIA VERSUS ST. MARY'S

*Toscani (St. Mary's) with ball. Thornton (California) tackling.
Medanich (California) on extreme left.*

play will go over or whether it will be a forward pass or a punt. With this decision made focus on the point where the ball carrier will break into the open so that your lens can see the ball. On the point where tacklers will be diving in to stop him, in other words where you guess the real action of the play will take place.

The play starts. Your thumb is on the trigger, the camera is held firmly against your body with your eyes sighting over the top of the hood. Follow the ball carrier with your body, camera and head moving as one unit and when the play comes within the area on which you have focused, trip the shutter; if there is an ACTION picture there. Do not move camera, body, or head separately or the picture will slip from your ground glass.

We have said, "Focus on a spot," but obviously this implies that your camera is in focus for any spot on the arc which passes through the point on which you focused, with your camera as the center. Learn to remember the path of this arc and your focusing difficulties are over.

In tripping the shutter it is essential to anticipate the action to a certain extent. For this reason it is decidedly impractical to follow the action in the ground-glass, for when you see what is wanted the time for exposure has already passed. In addition to this your angle of vision is limited when looking in the hood so that it is impossible to see the tackler who is coming up from right or left in time to shoot before the tackle is made. This disadvantage is especially apparent in the case of a forward pass play. In order to



CALIFORNIA VERSUS ST. MARY'S

Toscani (St. Mary's) No. 14 with ball. Boyle (St. Mary's) No. 16 running interference against Beckett and Cahn (California).

get the ball just before the catch is made the shutter must be tripped considerably in advance. Only practice can teach the exact moment but in all cases you must shoot just before you see what you actually hope to get.

Did you trip the shutter or not on that play? If so why? Remember we are out for ACTION pictures and good action pictures demand three things. 1. Show the ball. 2. A strong sense of motion. 3. The type of play should be evident.

The ball is at all times the center of interest. Unless it is readily seen the picture loses life and meaning. This is the first consideration. Train the thumb that is on the shutter trip to watch the ball.

The idea of fast action is best conveyed by showing the players off the ground. The more men in the air the better, and the more ridiculous the position of the men the better. If you can get a shot of a player completely up side down and about to land squarely on his head you have a real action shot such as all good newspaper photographers pray for.

As nearly as possible the picture should show of itself whether the play is through the line, around end, a punt, or a pass. In other words a good action shot tells a complete story. Fig. 1 is a good example of a line play with plenty of action. The ball carrier is off the ground with one tackler just missing and another coming up to finish the job. The original position of the line is still evident and the function of the interference is shown.

The Photoflash Lamp

By R. E. FARNHAM AND G. F. PRIDEAUX

Night photography is given a new impetus as a result of this new development in lamps. The new lamp known as the Photoflash, consists of a pear shaped bulb, containing a very thin aluminum foil. This extremely thin foil is produced by a beating process, essentially the same as that used in making gold leaf. The bulb is filled with pure oxygen. A tiny filament of 1.5 volt rating is coated with a getter which greatly accelerates the start of the flash and it is therefore unnecessary that the filament be in contact with the foil. Any source of electrical energy from a single dry cell to 125-volts AC or DC lighting circuits will flash the lamp. The volume of light given off by the lamp is in no way influenced by the value of the voltage applied in operating the lamp. An easily fusible wire is incorporated within the stem to prevent the formation of an arc in the bulb following the flash.

Single lamp units operating from flashlight cells should be provided with two cells. Although the Photoflash has a 1.5 filament, these small cells give 1.5 volts only when comparatively new, hence if two cells are provided, lamps can be flashed until the discard point of the battery is reached. A pair of flashlight cells in series should be used to operate only a single lamp. Where it is necessary to operate several lamps simultaneously from batteries, two or more of the No. 6 dry cells should be used because the initial current taken by a group of lamps may amount to several amperes, sufficient to seriously reduce the voltage of the small cells.

Photographers making flashlight pictures away from their studio may sometimes find it expedient to provide an out on their car and utilize the 6-volt storage battery if they are apt to be out of reach of a power supply. If the run from the car to the last lamp is more than fifty feet, wire No. 14 or larger should be used.

Flashing a number of lamps simultaneously, which is necessary in photographing large areas, is most satisfactory from a 115-volt source.

The duration of the flash is approximately $1/50$ of a second and is sufficient to "stop" the more usual movements of people, it is sufficiently fast to obtain a photograph before the person can "blink", with the result that pictures present a normal appearance. Because of the complete lack of noise subsequent reactions are negligible. For extremely fast action, it is necessary to operate the shutter at speeds of $1/200$ of a second or greater and during the period that the flash is taking place. Devices are now being developed to properly time the flash and shutter operation.

CAMERA CRAFT

Owing to the great speed of the flash even experienced photographers do not make an accurate visual estimate of the light volume.

Like many other lamps, the Photoflash should be used with suitable equipment to obtain its full advantages. As the flash is confined entirely within the bulb, reflectors may be used to collect and redirect the light into areas where it will be most useful. The field covered by the normal camera lenses seldom exceeds 45 degrees (except "wide-angle" lenses) so that a reflector giving uniform illumination through an angle of 60 or 70 degrees is recommended. When wide angle lenses are employed, the area to be photographed is usually so large that a number of lamps are required to properly illuminate it. The reflectors can be pointed in different directions thus giving the requisite distribution of light. In addition to greatly increasing the illumination in useful areas, the reflector has the further advantage of softening the shadows and thus greatly improving the quality of the photograph.

Aluminum with semi-matte surface is one of the best materials for Photoflash reflectors, as it combines good light control with compactness, light weight and low cost of manufacture.

A single lamp and reflector such as that previously described provides ample illumination for photographing individuals, and groups of from four to six people, with the lens operating at an opening from F-8 to F-11. This is based on Kodak film, par speed film, and portrait panchromatic film or their equivalents. Cameras with moderate-priced lens equipment usually operate at roughly F-8 at full aperture. For larger groups and areas, more than one lamp should be employed. Experience has shown that a lamp and reflector for each 200 square feet of area will usually be satisfactory. This is based on a lens aperture of F-16. For other apertures this value must be adjusted.

DECEMBER TREES

Katherine Calile

Dear trees, along the street you stand,
Gray garbed and gaunt and brown;
Like faithful friars, a little band,
You keep and guard our town;
Your arms you lift aloft to pray,
"God grant us strength this wintry day!"

Though harsh the wind and dark the cloud
That wildly wrapt you round
You shun them not; though snow enshroud
The grim forsaken ground,
With courage keen you calmly bear
The cutting, cold December air.

O strong, serene, beloved trees,
Some truth within your ken,
Your conquering spirit builds upon
And would impart to men!—
Some lovely inner light to bring
A foretaste of eternal Spring!

The Plassenburg Near Kulmbach in Bavaria

By DR. FRITZ LIMMER, DARMSTADT



Very few people have ever heard of the Plassenburg, a castle near the little town of Kulmbach, about eleven miles north of Bayreuth. And should you perchance meet any native of Kulmbach in any of the four corners of the world and inquire as to his native town, he would tell you with joyful face about the wonderful breweries and the excellent beer imported from Kulmbach,—but of the Plassenburg he knows and speaks naught.

Yet this castle, close to the Munich-Berlin automobile road and the Nuremberg - Liepzig railroad, deserves the visit of the tourist and

the attention of the artlover. To begin with, the Plassenburg is the largest and most extensive castle of Germany. Its site was used for a fortress as far back as the twelfth century. Through the centuries more buildings were added in peacetimes and reduced in war. In 1554 the old fortress was totally destroyed; but from 1556 to 1604 under the Margrave George Frederick, the Plassenburg was rebuilt in new glory by the famous architect Caspar Fischer, well known builder of the Heidelberg Castle. Napoleon I in 1806 without any reason ordered the demolition of the strong and extensive fortifications. Fortunately however, the artistically interesting central court: Schone Hof, was not damaged and is still preserved in its old glory. This court yard is without doubt the largest tournament field within a castle and has a surface of 25,800 square feet. Its East, South and West is bordered by two tiers of vaulted passageways which are decorated with stone carvings of medallions showing the heads of men and women, presumably the ancestors of the Hohenzollerns. Likewise the pillars, columns and vaults are richly decorated with arabesque and ornaments of which none is exactly similar to the other.

Much sorrow and joy, much sadness and splendor can be told by the Spirit of the Plassenburg. Many years it was the center of a ducal court and knightly splendor and the residence of the ruling



Christian's Gate to Court



The Castle: N. E. Corner

Margraves. In its glory it was a place of first historical importance and closely connected with the Hohenzollern family. It is the original place where the superstitious tale of the "Weisse Frau" began. Whenever a death should occur in the House of Hohenzollern, the old Margravin in the costume of the Middle Ages was seen to pass along the vaulted passages at midnight.

But glory comes to fall and from 1827 to 1909 the Plassenburg was used as a prison, during the war again pressed into service for war prisoners, and afterwards again demoted to serve as a penitentiary. However on April 1, 1928 the Bavarian State, as owner of the Plassenburg, closed the penitentiary and opened the castle to the Public. Now attempts are being made to bring this monument of the Middle Ages again in its proper place and using it in a number of ways for the Public Welfare and education. An interesting historical museum is being collected on the fourth and fifth floors. In the west wing has been established an artists' home with social halls and large studios. The second and third floor of the arsenal has been furnished by the State as an Inn for young boy and girl hikers, the Boy Scouts and Campfire Girls of Germany, each having 50 beds. The city of Kulmbach has likewise moved all its numerous museums and collections of natural science and industry into the Plassenburg. The former rooms of the Margraves are being re-established as they originally were; the banquet hall however serves as an art-gallery

*Arcades: West Wing*

and for exhibition purposes, while not far away on one of the terraces a restaurant has been opened to take care of the physical man.

The Friends of the Plassenburg organized in 1928 and are doing their best to make this castle one of the intellectual centers of Franconia. They have struck a medallion to be conferred upon those who serve unselfishly. It depicts Margrave Christian as knight and is taken from the stone carving above one of the door gates.

The object of this article is naturally first, to impress the possible tourist so that the district may have the pleasure and profit of his sojourn in its environs; and second, but not less, that he may know of the peculiar pleasure and especial hospitality which Bavarian suburbs know how to dispense. It is deep and real in the consciousness of the national mind that a genuine international goodwill is most likely to grow from individual opinion and association. We are a cordial people and none have left the country with a doubt as to the geniality and whole-hearted welcome that gladdened them. In fact thousands of Englishmen and Americans have made their home in the land of music and simple kindness and scientific achievement from choice begotten of the treatment they have re-



Courtyard and West Wing

ceived and the opportunities. It will be condoned in me, therefore, who am of the land and most familiar with its characteristics, who have established what reputation is generously accorded me within its boundaries, and who am of the people and from the place or thereabout, when I seek to promulgate a popularity that is unselfish as any other invitation might be to come to home, or city, or country and accept hospitality.

Plassenburg is only one place but it is worthwhile. There are many places and if this text shall have interested you in a people who invite your interest and good-will it shall have served a noble purpose. Come to us with an open mind and be assured you will find open hearts. Plassenburg stands quietly, with an ancient dignity on the hill looking placidly down upon the live little town.



Kuhlmbach and Plassenburg from the West



Plassenburg Castle as seen from the East

The Printometer

A Robot That Judges Negative Densities

By HERBERT BRENNON

A machine that exercises artistic judgment was displayed here today at the opening of the annual convention of the Master Photo Finishers of America.

The newest phenomenon of the mechanistic age looks through a photographic negative with an electric eye, and then stamps on the edge of the film the grade of photographic paper the picture should be printed on, as well as the degree of light that should be used in printing it.

The result of the invention, photo processing experts attending the convention say, will be to improve the quality of pictures that amateur snap-shotters get back from their photo finishers. Heretofore the judging of negatives has depended on the skill of individual workers, which has been heavily taxed by wide variation in negatives made by amateur photographers under many different light conditions.

The new machine, which is called a "Printometer," was the idea of Roland J. Wilkinson, a young photo finisher of Jackson, Mich., who is vice president of the Master Photo Finishers. Difficulty in obtaining skilled judges of picture quality for his own business caused him to cast about for a better means of accomplishing that important phase of photo finishing work.

Conceiving the underlying principle of the machine which was demonstrated today, Wilkinson shared his idea with Joseph W. Myers, also of Jackson, an inventor, who made a model embodying it.

This model Wilkinson took to the Eastman Kodak Company, Rochester, N. Y., where photo-mechanical experts perfected the machine to a stage in which, with a few simple manual motions, an entirely unskilled operator can judge negatives satisfactorily.

In its final form the machine looks like a radio set on a small writing desk. Into the flat part of the desk an opaque square of glass is set, with a beam of light shining up through it and into a tube projecting above it, which is the eye of the apparatus.

Into the beam of light the operator slips the negative to be judged. He moves it so that the light shines first through the most transparent part of the negative and then through the densest part, and he notes the two resulting readings of a meter on the "radio set."

Then the operator manipulates a dial resembling that on an automatic telephone, with a notch at each number to permit the

fingers to turn it. He puts one finger at each of the two numbers corresponding to the two readings of the meter and swings the dial first to the left and then to the right. The negative comes out with nicks on the side indicating which of four grades of contrast to select in the printing paper to be used and how long to expose the paper to the light in printing.

A negative with sharp contrasts of light and dark areas makes its best print on soft paper, and a soft negative prints best on a contrasty paper. Printing time needs to be proportional to the density of the film as a whole. It is difficulty in estimating these factors of good photographic printing that the new machine overcomes.

The picture judging device has the advantage, not only of fixing the quality of the resulting prints with accuracy, regardless of whether the amateur snap-shooter gave his pictures too much or too little exposure, but also of insuring that prints resulting from any negative shall be of the same quality every time new prints are made. No longer will enthusiastic amateur photographers find, when they order more prints of a favorite picture, that the extra prints are of a different quality than the first one because they had been printed with a different length of light exposure or on paper of a different contrast.

The basis of the machine is a selenium cell, sensitive to light, which operates the pointer on the meter in proportion as much or little light falls upon the cell respectively through the transparent and dense parts of a negative. Operation of the dial first punches the film to mark printing time, with the number of punches corresponding to ten possible degrees of printing time, as indicated by the selenium cells reading of the least dense part of the film. Which of the four grades of contrast is to be used in the paper to print on is computed by the machine by subtracting the reading for the minimum density of a negative from the maximum and automatically dividing the range of light into terms of the proper contrast of printing paper, punching the result on the film.

A test of the printometer, operated by a novice, showed a greater percentage of perfect prints from a large set of negatives than were obtained by a highly skilled photographic printer judging the necessary printing time and contrast by eye, which is the present method. Even when the skilled printer was allowed to make several prints from each negative in an effort to get the most perfect pictures possible, the accurate judging of the machine outdid that of the person.

This goes to press several months after seeing the machine in operation and it has not as yet appeared on the market. When it comes it will be perfect.



Still Life

S. Yamane

The Japanese in Photography

By SIGISMUND BLUMANN

It was long the habit of the careless to say the Japanese are not so much an artistic as an imitative people. Proof to make the statement seem true was easily available and plentiful. The Japanese did and do imitate. In photography they began by making weak, poor, imitations of what seemed to them the accepted Fine Work of Occidental pictorialists. Then they began to improve and presently to surpass, certainly to surpass most Americans.

Let us consider this matter psychologically. If you or I were to settle in Japan and essay to enter Japanese Pictorialism, how should we commence otherwise than by duplicating what the Japanese artists considered their own best exemplars? Did we not learn to write by imitating the penmanship at the head of the copybook page? Do we not develop all our proficiencies by following example?

*Defying the Wave*

Frank Y. Sato

Having imitated till expert these clever people began to originate, still with a too conscious effort to please our tastes, save where here and there and now and then some outstanding soul amongst them refused to remain trammelled and startled the photographic world with something new. They have at last reached a stage when they surpass in ways of their own, and we do not take our relegation to inferiority with grace and good nature.

The Japanese are as intensively artistic as the Italians. This peculiarity marks them, they are particularly artistic in the art of picturing and sculpturing what they see. They do not see prosaically but with soulful eyes that find music in lines, poetry in masses, and a glory in colors to which we are often blind.

They learn rapidly because they want to learn with an intense desire that knows no fatigue. They advance quickly because they work for betterment indefatigably. They are open minded. They listen to learn and speak to ask pertinent questions; never to show their own superiority. If they have conceit it is governed by a rare restraint and modified by the wish to become better by sitting at the feet of masters.

CAMERA CRAFT



Patternistic

H. J. Kaito



Grapes and Platter

H. J. Kaito



Paper Bird and Design

Hiromu Kira

The national training of the Japanese is to venerate superiority. They almost deify their masters. Respect for ability and merit gives them standards to which to aspire.

They have come to us with no preconceived arrogance. They ask no favors other than that we accept them as humans with all the potentials of members of an advanced people. And they demand that inasmuch as we find them good and great we accord them the same respect, and perchance the same affection that we accord one another. This desire to be liked is not understood but from a large experience I affirm most positively that to any true friendship, wholeheartedly given as to an equal the Japanese will return a loyal heartfelt friendship that transcends our hardboiled acceptance of life.

You will gather that I like these people. You are right. Some of the most touching kindnesses of a long and varied life have come from them. I have found them patient as teachers, (and they have taught me much) honest and faithful as servants, (and they have served my family and me well) and grateful for things so small as hardly to seem worth considering.

All of which connects in accounting for their prominence in photography. They make real pictures, they prove good friends, they strive for the best, they seek help and are generously helpful, and they are born pictorialists. Economic prejudices are not to be considered in art connections. That the Japanese are not popular in the agricultural districts or in the industries is a different matter, though I recall that when they merely worked as farmers or shoemakers for white employers they were not spurned. It was when they took their place as master-farmers, growers, manufacturers and bankers that we suddenly heard of them as a menace. No, Art has nothing to do with economics or sordid considerations of any sort.

The sad thing to me is that this wonderfully gifted race should so willingly desert their own national art. That they should forsake the gods which have led them so far and so well. There are more Japanese Pictorialists making better photographs that we can show than there are Japanese making truly Japanese pictures. And certainly there are more of them making our kind of picture than there are Caucasians of whatever nation making Japanese pictures. Believe it or not, a Japanese picture may be a great work of art.

So when you hear any Caucasian rue that the Japanese dominate in photographic art, bethink you that the thing to rue is that we who taught them are being surpassed by our pupils.

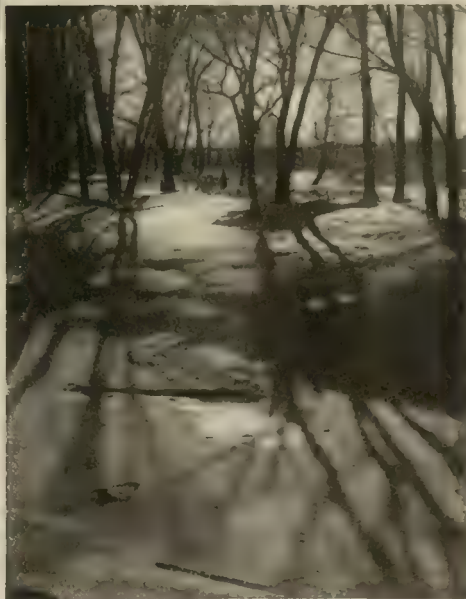


*Advanced Class
Medal Print
Dr. Max Thorek, F.R.P.S.*

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ADVANCED



SECOND: *Alexander Leventon*

FOURTH: *F. Y. Sato*

THIRD: *T. Nohira*

FIFTH: *Henry Y. Akiyama*

H. Y. Akiyama

Oliver Atwood

Miss Martha Belvel

Baroness Marianne Chiari

F. Clayton

John Downie

Horace G. Egan

Josef Feil

Adolf Franzen

H. Goff

Franz Hohenberger

H. Inman

Theodor Kobinoff

K. Kojimoto

Alexander Leventon

Paul Macfarlane

J. C. Moddijonge

T. Nohira

Olivieri Pedroti

Raoul Quentin

Narcisso Reyes

F. Y. Sato

W. Shindo

Dr. Max Thorek

Dr. J. P. Williamson

Howard Yonger



*Amateur Class
Medal Print
Miss Martha Belvel*

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AMATEUR



SECOND: *M. S. Benedict*

FOURTH: *W. L. Paxson*

THIRD: *Dr. F. F. Sornberger*

FIFTH: *A. E. Burns*

Mrs. Hal B. Baker

S. R. Banet

J. M. Bannerjee

M. S. Benedict

Kurt Billeb

A. E. Burns

Robert Burns

Miss Alice B. Caldwell

Leo Cantrell

Lin Eng Chiaw

Miss Cornelia Clarke

Miss Margaret B. Clarke

W. Cleminson

D. R. Cummins

Carl Demaree

R. Dresel

Dr. Irving B. Ellis

Norman Goldblatt

James T. Healy

Dr. J. William Held

J. F. Hogarty

Jerome D. Heibel

C. Alonzo Jasmin

Mrs. M. Landini

Mrs. Elmer B. Meyer

A. E. Moebs

William Narahara

W. N. Orton

W. L. Paxson

G. A. Peake

R. H. Phillips

Ralph Rex

R. R. Rockford

J. Rubiano

Dr. F. E. Sornberger

F. W. Toepel

Roy S. Tokunaga

Vincent Trocke

T. K. Tsukane

J. V. Uchelen

Julius A. Winsberg

Alfred Wright



Edward Weston in Three Paragraphs

Photographers, in their variety, according to their temperament and viewpoint, and in proportion to their rights or lack of rights to judge anybody or anything, have praised and condemned, crucified and sanctified him. I had a notion that I understand what he and it was all about but Dr. Laurence Bass-Becking in a few sentences has shown me my conceptions were not conceptions but delusions.

Read this from the mind of Laurence Bass-Becking, Professor of Biology, Stanford University.

"Many forms that were capable of primitive esthetic appeal have been used in art until they have become trivial.

"Many modern artists have deliberately tried to glorify the amorphous. But a search for new and real Form is one of the motive forces in Edward Weston's work. Like all true art it is built upon the foundations of great workmanship.

"Natural science, as an impartial student of form, cannot but marvel at the rediscovery of fundamental shapes and structures by an artist. Weston has described the "skeleton" materials of our earth; rock, bone and wood, in a way both naive and appealing; in other words like an inspiring scientific treatise. He shows living matter contorted like wrestlers' limbs, fighting the unseen forces of environment. He has seen the serene display of the spirals in the shell, the soft but stubborn curves of the kelp. . . . Reality makes him dream."

This wording is not the conveying of the great, central truth. To me it says that Weston may have been aggravated to a contention for his right to call what he does art and that may have given an impression of his holding the art of other men in contempt. The truth is plain. This man has evolved a photographic art of his own. It is not greater, it is not less than the pictorialism which deals with other forms of beauty. He is a poet who tiring of songs to gods and fancies in stars and skies determines to make his epics of cosmic stars and the material of which heavens are made. A materialist who belies crass materialism by extracting the beauty, the poesy, out of realities.

If as Dr. Bass-Becking says, "Reality makes him dream", it is very much up to us to find the dream and to dream it with Weston. Browning very aptly said that he furnished the thought not the understanding.

SONG OF THE WANDERER

Sigismund Blumann

Upon this earth I've had to wander far;
Pain and discomfort wracked these aging limbs;
Yet have mine eyes been fixed upon a star.
So by some light the mariner likewise trims
His course upon the vague and trackless sea.

Sometimes when dreams have come of rest at last
And pleasant spots and blooming gardens fair
Seemed meant for me, I woke and found them past.
Where the mirage, a stretching road was there
And Fate still beckoned on, yet on, to me.

But every road, however long it be
Must have an end, somehow, somewhere:
And where mine ends perhaps I'll see
A place to stop, no more to bear
This cross along the dolorous way.

Then shall I lie me down beneath the trees
Facing the blue and let the clouds go by.
As from a dull cocoon Titania frees,
My soul shall burst its trammels with a sigh
And I'll stay home forever and a day.

CAMERA CRAFT

How Bad Are These Times

From the efforts made to convince the public that disaster is not impending one may be pardoned for becoming panic stricken at the thought that well-meaning but shyster economists are inviting us to whistle and keep fear away. It is as impossible to command ruin away as to legislate prosperity in and a fair conclusion would be that if less were said and more done things should improve.

The fact is that however real panics have been and may be, this period of depression is, as the stereotype phrase goes, mostly psychological. Men who figured their wealth in the paper profits of a gigantic inflation when the natural shrinkage to real values came, measured their losses by the difference between the wealth they never had, but on paper, with what they really have. The public stopped buying, yes, but the shop-keepers stopped selling to an even larger extent. Discharged salespeople not only cannot sell but they also cease to be buyers, and those who depend upon them stop buying. The pernicious circle widens and operates more actively as it matures.

The times have no cause to be bad. They are not bad except we make them so. Perhaps a little rest from squandering may do us good. The leaven is working already. More pianos are being sold than have been for the past ten years; that means home pleasures are becoming popular. More cameras, Still and Cine, are being sold; that means higher cultural pastimes. The cabaret is suffering, the road house feels the pinch, even bootleggers now and then cannot raise the bail and accept incarceration. Women buy fewer gauds and men less alcohol. It would seem as if the times are not so bad.

You and I are not greatly worried over the deflation of stocks and bonds. If we maintained our love of the open, the joy of making pictures, worked at our jobs and kept within our means, all this talk of ruin impending may give us concern but not overmuch worry for the good camera is not as voracious for money as the bootlegger or the sport-monger. It needs a roll of film now and then, six pictures at the cost of a round at Pee-wee Golf, but it does not demand that margins be met.

The bankers who advised stock and bond purchases before investments in homes and home pleasures have only partially undermined our national safety. Thank God the photographic supply producers have persistently and aggressively advertised and popularized their products and through cultural amusements maintained to a large degree the mental balance of the citizens of the republic.

So use that camera freely. If you are temporarily out of a job, look for another and take that extra time you have to make pictures. By the time you have mastered the art of photography things will have picked up and the depleted commodity supplies will be calling for replenishing. Jobs will be looking for men.

OUR COSMOS

Mountains are born as in a flash
Out of the infinity of time,
And in the little grain of wheat
Eternity is pent and carries on.

Thus from the pregnancy of Earth
Time's fitful changes cannot break
The continuity of Man.

A universe within a grain of sand,
A million universes like a grain
In the transcendent eye of God.
Yet, in your little life and mine
A year is long, a mountain large,
And one loved being often more
Than all the others of our race.

All this accepted,—Ah, momentous truth!—
May we conceive the corollary thought
That both of us encompass time,
And space, and in our little sphere
Are gods of lesser things.

So should we carry on in ways
Full worthy of the so exalted place
In this creation, and report
That all is well, unto our God.



Home Talkies, Home Movies, Phonograph and Radio

And now comes the last word in home entertainment! Home talkies, home movies, the radio, and the phonograph are all made available in one handsome combination instrument, the Filmophone-Radio, just announced by the Bell & Howell Company, Chicago, for December 15 delivery.

A Bell & Howell Filmo movie projector, utilizing regular mm. home movie size film, is used for the pictures, and a Howard chassis is the basis of the radio feature—two products famed for quality in their respective fields. A phonograph motor is so arranged that the turntable can be operated at either the standard speed for ordinary phonograph records or thirty-three and a third revolutions per minute when the records for the sound pictures are played.

The flexibility of the new combination instrument is such that talkies and also movies without sound can be projected. Again, the pictures may be shown with radio or phonograph musical accompaniments not synchronized with the film. Also, of course, the radio or phonograph are available each by itself if desired.

A large number of home talkie subjects can now be secured from photographic dealers. Among these are the always amusing "Felix the Cat" cartoons as well as numerous other entertaining and instrumental features, including many of the

famous U.F.A. educational sound pictures. It was the growing size of this list of available sound movies that led logically to the development and announcement of the Filmophone-Radio.

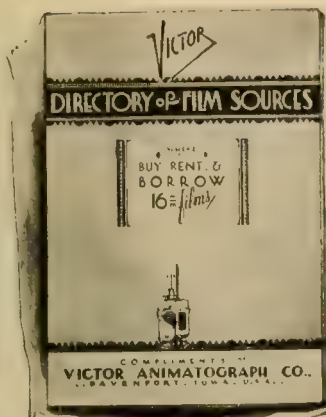
A special microphone arrangement which will enable the operator to interject remarks relative to any picture which is being shown and to have his voice come from the loud speaker in entirely satisfactory volume, is hailed as a revolutionary feature of the new Bell & Howell portable 16 mm. talkie reproducer, the Filmophone.

This new combination is especially valuable for business, educational, church and small theatre use. It will also be warmly welcomed in the home.

The Filmophone itself is absolutely portable in the true sense of that word. It comes in two cases, of approximately equal size, shape and weight, totaling 88 pounds. It employs a Filmo Projector for showing pictures, using 16 mm. amateur size film. Sound is obtained by a synchronized phonograph type of disc, the same as used in theatres.

The microphone feature permits the operator to plug in conveniently at any time, automatically cut out the musical or verbal record accompaniment and make any comments desired in order to emphasize points of a film which may need stressing to meet a specific situation. When a switch on the microphone is released the record sound accompaniment is resumed.

One of the two cases which house the Filmophone contains turntable with flexible shaft connection to the Filmo Projector, magnetic pickup, amplifier with power pack, tubes, needles, needle cup, pocket for three 16-inch records, and necessary accessories. The second case houses the loud speaker permanently mounted in the case itself, together with the projector, three extra reels of film, empty reel, connecting cords, cables and accessories.



Victor Directory

The Victor Directory of Film Sources, "Where to Buy, Rent and BORROW 16 m/m Films," has been completely revised and the new volume was ready for distribution by the middle of November.

The volume was intended to fill a long-felt need for a complete and accurate listing of 16 m/m film sources, and to thus place at the disposal of 16 m/m equipment users the great, and constantly growing mass of film which existed but was not easily available for the simple reason that few projector owners knew of more than a very limited number of sources.

It is distributed free of charge to owners and prospective owners of 16 m/m equipment. No charge is made for the listings and no advertising has been accepted for its columns.

That this directory has been, and is, an outstanding contribution to the world of non-theatrical motion pictures has been evidenced by the great demand for the volume and the fact that ninety per cent of the recipients of the first edition have requested that their names be placed on a permanent list to receive future editions of the directory.

That the volume may serve its purpose in the most comprehensive and efficient manner possible, the Victor Corporation has invited the comments and criticisms of the firms, institutions and individuals who receive it. Such comments and criticisms will be given careful consideration when further revised editions are published.

The first revised edition of the directory will be substantially the same in style and make-up as the initial number. It will, however, be somewhat thicker, as numerous additions have been made.

For a copy of the new Victor Film Directory, address Film Directory Editor, Victor Animatograph Corp., Davenport, Iowa, mentioning this magazine.

Willoughby Film Rental Library

The films Willoughby rents you may be the same as from any source, but there is a satisfaction in dealing with this sterling house that carries over into every one of its departments. Besides the Coupon Books make it convenient to rent your films on a fixed basis not only per time period but at a lower price for week days and non-holidays. But write for the Film Rental Catalog to Willoughby's, 110 West 32 Street, New York, and learn not only how but what.

Managing the Performers

By S. B.

Presumably the amateur movie actor is not as temperamental as the genuine Hollywood product. The Movie Queens and Kings have so much glory to carry about and so much distinction to maintain that they develop neuresthenia. The amateur only needs to not forget to be natural and try to be human, and on occasion to keep from falling over his or his fellow performers' feet. This may read like levity to the layman, but those who know will recognize the truth beneath the labored humor.

The amateur artists may not be temperamental, but they have been known to evince temper. They tire, they resent direction, they begrudge time spent in repeated rehearsing, and they are not happy in minor parts. Now, paid performers may stamp feet and gnash teeth, abuse maids and valets, swear, shed tears, and threaten to leave, but the two million dollars contract is a mighty influence and they calm down and get back to work in a short time, whereas, the amateur can quit and does quit, and having quitted, refuses to play in that back-yard ever again. It has been known to "Bust Up" a perfectly good cast.

(To be Continued)



Association News

The officers are: D. D. Spellman, Detroit, Mich., *President*; George Daniel Stafford, Chicago, Ill., *Vice President*; J. W. Scott, Baltimore, Md., *Treasurer*; Harry O. Baldwin, Fort Dodge, Ia., *Vice President for the Portrait Division*; Wallace E. Dobbs, Flint, Mich., *Vice President for the Commercial Division*; Paul E. True, New York City, *Chairman of the National Photographic Exhibitors Convention Bureau*; and Don V. Chapman, Cleveland, Ohio, *Secretary*.



President D. D. Spellman

An outstanding portraitist, a loyal and enthusiastic association man, a hardworking officer in that association to which he has brought a good part of its success and from which he now has received its highest honor, D. D. Spellman comes into the presidency well equipped to carry on from the point where his distinguished predecessor left off.

Perhaps the most pointed factor to warrant our esteem of the Photographers International Association is that such remarkably fine men have been picked with ease from the ranks to fill the high offices. It bespeaks an unusual standard and redounds creditably to the profession.

Mr. Spellman will not only carry on but carry forward. He is not the sort to be retarded by circumstances nor hampered by precedent when radical measures seem imperative.

The Relations of Photography to Business (Continued from November)

For many years so-called "authorities" on photographic matters made many guesses as to the number of studios in the country, as to what photographers want, etc. None of these guesses need be considered now, since there are available the actual information on many factors affecting the profession.

In the future, the Photographers' Association of America intends to handle its own affairs entirely within its own organization. And these affairs will be based and planned entirely upon the wishes of the membership as tabulated in the recent survey.

Although 1,026 photographers were interviewed during the survey, in the foregoing tabulation only the opinions of 848 photographers are considered.

This is for two reasons. One is because a few photographers gave incomplete answers, and their questionnaires could not be tabulated. The other reason is that a special report on greater New York has utilized 143 questionnaires of the 1,026.

Since every part of the United States and Canada was represented among the 1,026 photographers, and since these photographers are definitely representative of all classes of photographers, it can be judged just how thoroughly the results of the survey represent the ideas of all photographers in the United States and Canada.

Now as to the reaction of the photographers interviewed on the value of the Summer School of Photography at Winona Lake, Ind. This school, which was opened in 1922, has been one of the most important activities of the Association.

CAMERA CRAFT

During its eight years of existence hundreds of studio owners from all parts of the United States and Canada have attended its sessions. The influence of the school in improving photography has been a tremendous one. There are dozens of students who say that their success in the profession can be traced directly to their attendance at the Summer School of Photography.

Since its foundation, the school has been under the active control of the International Association and the School Trustees. The present trustees are George W. Harris of Washington, D. C., Pirie MacDonald of New York City, Felix Schanz of Fort Wayne, Ind., LeVern T. Ryder of Rockford, Ill., and Earl C. Roper of Philadelphia, Pa. Will H. Towles of Washington, D. C. has been the Director of the school since its opening, and is in active charge of all the classes.

The courses at the school include complete, advanced instruction on operating, developing, printing, retouching, coloring. In other words, all the divisions of portrait and commercial photography.

Of these 848 photographers whose opinions were tabulated on this survey, 625 or 74% gave definite answers regarding their opinions of the Summer School of Photography. Of these 625 photographers, 585 or 93% say that the school is a fine thing for the profession, and a valuable asset to the International Association.

Only 40 photographers, or 6% of the 625, are unfavorable to such a school.

Voluntarily, 18 photographers stated that they plan to attend the Summer School of Photography. And 11 photographers voluntarily stated that they were going to send an assistant to the school.

Traveling School of Photography: This is a plan whereby a course of instruction similar to that given at the Summer School of Photography can be brought to each community.

This plan was first tried out in Atlanta, Ga., in March, 1930. Will H. Towles, as Director of the Traveling School, gave instruction to many Atlanta photographers.

At the present time, plans are being made for a permanent Traveling School, which will be available to any city in the United States. The school will be oper-

ated on a regular basis. A different city will be visited every few weeks.

This will put the school within the reach of every member. Those who do not live close to those cities to which the Traveling School is assigned, should write into Headquarters. If, from such a community or city, enough applicants write in, then the Traveling School will be assigned to that community. The more popular the demand for this school, the more complete and the more efficient organization will be set up for the Traveling School.

Now as to the definite opinions of photographers towards the Traveling School. Answers to the number of 648 were received. These represent 76% of the 848 questionnaires tabulated for this article. The percentages are figured from the opinions of the 648 photographers who gave definite answers.

Of these 648 studio owners giving definite answers 602, or 93% of the 648, state that the Traveling School is a fine thing for the profession and a valuable asset to the Association.

Only 46 photographers, or 7% of the 648, were unfavorable to the Traveling School.

Thus, a majority of photographers believe that this Association activity is a splendid thing. It was definitely stated by 103 photographers that they will attend the school if it comes near enough to their studios.

One of the important developments discovered in the survey is the number of photographers who utilize advertising of various kinds.

The facts about photographic advertising revealed in the survey report are important for two reasons. One reason is, that it is now known how photographers advertise and what types of advertising they use. The other reason is that the value of the past Association advertising materials, as supplied to the membership, has been rated by photographers in the survey interviewing. The plans for giving members suggestions for their local advertising and exploitation, instead of preparing printed material and selling it to the membership, were developed because of the facts revealed by the survey. This plan is as follows:

CAMERA CRAFT

In the future members will be sent or can ask for complete instructions and suggestions on all sorts of advertising. Newspaper advertising, direct mail material, envelope stuffers, radio talks, motion picture trailers, etc. Members will be able to utilize this material in any way they see fit, adapting it to their local conditions. They will also be able to use their own photographs for advertisements, instead of being forced to use photographs which are also being used by many other photographers in the country.

Of the 848 tabulated, 738 photographers gave answers regarding their use of the mails. It was found that 410 studio owners, or 55% of the 738, state that they use direct mail material. The 45%, or 328, state that they do not use direct mail material.

The photographers interviewed were asked for their opinions of the direct mail material supplied during the past two years by the Millis and Swenson advertising companies. Quite a number, 128, expressed dissatisfaction with this material.

Voluntarily, 19 photographers stated that they had to buy too much of this material. Voluntarily too, 48 stated that the material was too expensive.

That is the reason why, in the future, the International Association will supply complete SUGGESTIONS and instructions, although not actually PRINTED MATERIAL.

The 1,026 photographers were also asked for criticism on the advertising done by the Photographers' Association of America known during the past three years as the "National Advertising Campaign". Over half, 545 photographers, or 64% of the 848 tabulated for this article, gave direct answers for or against this advertising campaign.

In the analyses in the following paragraphs the percentages are figured from the 545 photographers who gave direct answers.

Over half of these photographers, a total of 319 studio owners, or 59% stated they were dissatisfied with the past advertising.

More than a third, 211 photographers, or 38% of the 545, expressed a desire for

more and improved national advertising.

Local advertising, principally in the form of poster and newspaper advertising was found to be desired by 100 photographers. Voluntarily 61 stated that radio advertising on a national scale would be extremely valuable. Individual opinions in this regard were often the most interesting. Other photographers think that it will be a splendid plan to refer directly to members of the International Association in the advertising.

1930 Council Meeting

The most important event in this year's history of the Photographers' International Association of America was the 1930 Council Meeting, held in Chicago, Ill., on October 6 and 7.

Forty-four delegates from regional and local photographic associations were in attendance. Last year there were but 35 such delegates. The growth of the Council has thus been rather remarkable. The 44 regional and local associations represented form approximately 40% of the total number of associations in the United States and Canada. This representation is far greater than was expected, showing that the possibilities are great for increased co-operation between photographers and their various associations.

The spirit of the Council Meeting was a combination of mutual good fellowship and the desire to work as hard as possible for the improvement of the profession.

Almost every section of the United States and Canada was represented. There were delegates from Oregon and California, from Texas and Georgia, from Massachusetts and Ontario. But there was little time for the delegates to get together and swap ideas and stories. Everyone was busy from the moment the Council was officially opened until the President had rapped the gavel for the last time. It is probable that no other similar group of men has ever accomplished as much work in so short a time.

Problems of great import were brought up; discussed, and approved, in orderly fashion, with very few hitches in the legislative procedure. In all, ten major items of legislation were passed and their importance will be proven by time.



Master Photo Finishers of America

Wm. Burton, President.....216 N. Kirkwood Rd., Kirkwood, Mo.
 Cedric G. Chase, Vice-President.....53 Moody St., Waltham, Mass.
 Fred B. Fountain, Treasurer.....483 Main St., Middletown, Conn.
 Guy A. Bingham, Executive Manager.....Box 1029, Rockford, Ill.

Territorial Vice Presidents

Central Coast States: Walter W. Hicks.....3325 Georgia Ave., N. W., Washington, D. C.
 South Central States: John A. Hammond.....Box 650, Meridian, Miss.
 New England States: Chas. Belluche.....180 Franklin St., Cambridge, Mass.
 North Western States: Clyde Banks.....1301 Cornwall Ave., Bellingham, Wash.
 South-Western States: Harry N. James.....1025 Georgia St., Los Angeles, Cal.
 Mid-Western States: W. H. Jennish.....Box 597, Waterloo, Iowa
 North Central States: John H. Seamans.....1953 E. 71st St., Chicago, Illinois
 Central States: J. E. Leitzell.....1510 Broadway, Mattoon, Ill.
 Mid-Eastern States: Frank Horton.....460 Massachusetts Ave., Buffalo, N. Y.
 Eastern Canada: D. A. Lynn.....1570 Dundas St., W. Toronto, Ont., Can.
 Western Canada: S. C. Atkinson.....1924 Rose St., Regina, Sask., Canada
 South Eastern States: Elon C. Robison.....448 Central Ave., St. Petersburg, Fla.
 Great Lakes States: F. M. Moling.....1221 Madison Ave., Toledo, Ohio
 New Jersey, N. Y. C.: Sam Tunick.....33 Cortland St. New York City

Advisory Board

Albert E. Block, Chairman.....27 Von Hillern St., Dorchester, Mass.
 Fred Mayer.....Box 762, Portland, Oregon
 A. J. Cunningham.....102 Liberty St., Utica, N. Y.



This Is Your President

William Burton is a serious minded man with a twinkle in his eye. He is determined but knows when to bend. His record was given me for publication, but Hells Bells as Dawes says, everyone knows his record. Some of you may not know him personally. Meet your president. He not only means well but does what he means. He is a good fellow without weakness, a mean guy to try to put over something rotten upon. A Photo Finisher in practice and sentiment. He is your idea of the sort of a fellow you con-

sider yourself to be: There can be no higher compliment. I feel he is another individual in the highest office of our association who proves to other crafts that the Photo Finisher is a high type of business man. It shall be my purpose to cultivate him and follow his career with interest for he is the sort whose friendship I value and whose career will make good reading. More power to him.

The Convention

(Continued from December)

There were four afternoon's of assembly program and two big evenings of entertainment. The evening of the opening day saw as usual, a Banquet and Cabaret Night seldom equalled by any photographic organization. The Master Finishers charge themselves a \$7.50 Convention Registration fee and put all of it and more into Entertainment. There are no head tables or addresses at Master Finisher's Banquets. Day-time seems to be the time to work and evening the time for play. Master Finisher "Whoopee Books" were distributed as favors at the Banquet and the crowd was so busy exchanging personal snapshots for these and adding autographs, that the Master Of Ceremonies had difficulty in getting much attention for this talent. The second evening of entertainment came on Thursday, the third evening of the Convention. It was the annual Dance and more special entertainment.

CAMERA CRAFT

Outside entertainment included complimentary sight-seeing tours of St. Louis and tours of local Finishing plants. The Ladies were especially well taken care of. There was a trip to Bevo Mill and Luncheon, a trip to Shaw's Gardens and a Bridge Luncheon at the Jefferson. The St. Louis Master Photo Finishers continually sprung innovations in entertainment and special arrangements, both in connection with Convention programs as well as in Entertainment. They were highly complimented as exceedingly successful hosts.

Border Print Decision Quite Definite

The Master Finishers in session and after considerable discussion voted strongly against the furnishing of Border Prints. Evidence gathered from every corner of the country was read before the Convention and showed plainly that there was no advantage in Border Prints, once all Photo Finishers had been forced to inaugurate such service. Then it simply became a question of all Finishers going to greater production expense and longer time in production, and no more money or business for any. The general discussion also seemed to point to the fact that few Master Finishers thought Border Prints worth while, even though printers should be developed which took no more time or otherwise caused no extra expense than present plain prints, and certainly not worth an entire new investment in border printing equipment, however automatic.

Photo Specialties

Photo Christmas Cards and Whoopee Book sales and methods came in for valuable discussion. Finishers present reported

sales of Photo Christmas Cards passing the 10,000 mark last season and explained how they did it. Many others reported 5,000 or more. All plan to hit the proposition harder this year than ever. Master Photo Finishers, it was reported had purchased over \$24,000.00 worth of Whoopee Books through the National Office at Rockford during the year. Also had placed orders for over \$19,000.00 in special box cameras. And \$16,000.00 for special Master Photo advertising materials. With a total Association income approaching \$100,000.00 for administration during 1930.

New Officers and 1931 National Convention

Wm. Burton of St. Louis was elected National President for the 1931 year, while Cedric Chase of Waltham, Mass. was chosen for Vice-President, to step into Presidency next year. National Treasurer, Fred Fountain still retains his position as watch-dog of finance. Executive Manager, Guy A. Bingham of Rockford, Illinois retains his position by appointment of the new Board of Directors. All seemed to agree that the Master Finisher's Association had experienced its most successful year and topped by its most successful Convention. Probable meeting place next year—Toronto, Ont., Canada. President A. J. Cunningham of Utica, New York and the St. Louis Master Finishers were voted a huge appreciation for what seemed to be a perfect National Convention. In fact, as M. C. Griswold of Eastman Kodak Company has often remarked and did remark again at the close of this Convention "When Better Conventions Are Built Master Photo Finishers will hold them".



Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President, Harold J. McCurry.....Office of Postmaster, Sacramento, Calif.
Vice President, J. H. Gensler.....222½ Sixth St., Portland, Oregon
Secretary, C. F. Richardson.....Milwaukie, Oregon
Treasurer, H. Sackrider.....Marysville, California

The news is in the making. The officers and board will meet in Sacramento at 9 a. m. on January 5th, and their deliberations and conclusions will be of vital interest. The next convention is to be in Sacramento. The president is a resident of

that city and postmaster there. He is an aggressive and red-blooded go-getter. Keep your ears to the ground and you will hear a loud noise. It will be the planning for the greatest year the P. I. P. A. has ever known.

HIT CHAT

About our friends.



Ye Editor Retailleth Newes of Ye Profession and in Quaint Italics Titallateth Ye Sphynx with Hys Quill

A National Request

For many years the Library of Congress at Washington has served as the national repository for historic papers, presidential manuscripts and similar material, and is in consequence becoming the outstanding research center for students of early American history.

No effort, however, has been made to record on a national scale the material aspects of our past. Costumes, furniture, utensils, and so forth can well be exhibited in private and local museums, and the preservation of historical monuments may be left to the care of community pride. But for the purpose of general study of our ancestral architecture, especially of such examples as are doomed to disappear, there is urgent need for a repository where photographic records from the whole United States may be assembled.

For widest service these records should consist not only of prints, to be studied on the spot, but of negatives from which prints may be supplied to those desiring them throughout the country. The archives should consist, therefore, of three parts: a collection of negatives, as all-embracing as possible; complete folio files of prints from these negatives, for consultation; and very full indices, topographic, chronologic and by-subject, so that desired matter may be readily located.

For administration there should be a secretary to attend to indexing and filing, to answering inquiries and general correspondence; and a photo-mechanic to provide expert care for the negatives and to prepare whatever prints may be desired.

The Library of Congress is apparently the only national institution which can logically undertake this work; we are, therefore, establishing a subdivision of the Division of Fine Arts to serve as national Pictorial Archives of Early American

Architecture. Gifts of some five thousand professional or semi-professional negatives have already been received and promised. By a grant from the Carnegie Corporation these are now being catalogued, and an extensive catalogue is also being prepared of illustrative material which has appeared in books and magazines.

We now turn to the public who may use these archives, to solicit other negatives.

Negatives of all sizes will be welcome; small negatives, if clear, make good enlargements, and many buildings now destroyed or hidden away are recorded only in amateur snapshots.

All negatives given to us will be carefully indexed, with the name of the photographer and donor permanently recorded, and prints may be had from them as readily as if they were in the original owner's files. Or negatives may be bequeathed and deposited with us with the stipulation that, though indexed and available for study in our folios of prints, they shall still remain under the owner's control during his lifetime, and no prints be furnished to others without his consent.

Our immediate request is not only for negatives of early American architecture to be preserved in perpetuity as national records, but that friends who have collections of negatives be informed of the Library's undertaking, or that the Library be informed of such collections.

Orange County Photographers

Photographers from all parts of the county, including a delegation from Long Beach, attended the regular meeting of the Photographers' Association of Orange County, California, held last night at the Orient Cafe, located on the Anaheim-Santa Ana state highway, President Edward W. Cochems of Santa Ana presiding.

CAMERA CRAFT

The meeting was well attended, with over thirty-five present.

The program was preceded by a brief business session devoted to the reading of reports bearing upon membership and matters affecting the administration of the organization. It was also announced that on account of the rush of business incidental to the approaching holiday season, there would be no meeting next month, and that a special meeting would be called early in January by the president, at which time election of officers will be held for the ensuing year.

Earl S. Morrow, district manager of the Southern California Telephone Company, gave an interesting talk on the history of early photography. Mr. Morrow's exhibition of Civil War and Custer Battlefield photographs as made by the wet plate process by William Brady, Civil War photographer, was highly interesting. The father of Mr. Morrow was a contemporary and understudy of Brady. As Brady's assistant and co-worker, both men were many times under fire and subjected to many narrow escapes from death.

A. A. A. Exhibition

The Alumni of Professor P. Douglas Anderson's classes in photography of the University of California Extension Courses hung a most creditable exhibition of their work in the rooms of the California Camera Club during the latter part of November and first half of December. Many of the prints showed high pictorial quality and all in all the showing was worthwhile and must have been highly gratifying to the club. From January first to the twenty-third the same organization will sponsor a Pictorial Exhibition in the Extension Division Building of the University. Honorary members Anderson, Dasonville, Edwards, Harding and Blumann were given a complimentary showing and will probably appear with representative work at the latter show.

H. F. Jackson

When you think of Flash Light you think of John G. Marshall, and when you think of Marshall your mind visualizes that six foot compact of good nature H. F. Jackson who can take a nickel plated contraption out of his side pocket put a

wooden pill box into it and make a picture by snapping a trigger or something. H. F. says it is Marshall Flash Powder that makes the pictures and he should know for he sells it.

George Eastman Honor Dinner

Arrangements already are well advanced for what promises to be the most notable dinner in the long and distinguished history of the Society of the Genesee, when the members of that organization gather at the Hotel Commodore, New York City, on Monday evening, February 9, 1931, to pay honor to George Eastman, of Rochester, whose achievements and benefactions have made him a beloved citizen of the world.

The international character of Mr. Eastman's fame and far-reaching influence of his career not alone in the development of the City of Rochester along commercial and cultural lines, but his contributions to the world progress and human happiness have assumed such gigantic proportions that leaders in all fields of human endeavor from widely scattered parts of the world are taking this occasion of the Society of the Genesee to express a tribute which has long lingered in their minds and hearts and for which they have not yet found adequate expression.

H. L. Corey in West

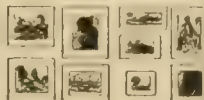
Those who have met Mr. Corey remember him as a genial, sincere man who is familiar with his stuff. Those who heard his talks last year recall the profit and constructive information he has for them under his hat. He is with us again under the auspices of the National Association which is now to be spoken of, and correctly, as the International, and after a period in the Pacific Northwest where he has absorbed information that will be of inestimable service to the profession he is now in Northern California to size us up, draw conclusions, and arrive at deductions. H. L. Corey is a keen observer behind his smile and we shall all put on our best bibs and tuckers and with company manners show whereof we are made. Outside of any official position, besides any connection, Corey is the sort that will be liked for his own sake and welcomed wherever he goes.

SALON WEEK
IS COMING

EVERY PRINT
A WINNER



CLUB NOTES



Los Angeles Camera Club

Well, if we won a place away down the line we can take defeat gracefully. Most of a page in *The Developer* is given to lauding Fort Dearborn Club for its achieving first place and full credit is given each of the leading clubs in the Print Interchange Competition of the Associated Camera Clubs. That is worthy of an ex-champion. The Los Angeles is not dead but only resting. The silver cup is going to feel strange away from the salubrious climate of this southern city and we are going to bring it back. Meanwhile our members are doing things individually in rather a large way. Fred Daprich had every one of his six prints accepted at the Royal, an honor accorded only to two other pictorialists of the year. November shows a full month. Travel Talks, and Lecture and Demonstration of Filters by that eminent Ray Filter specialist George H. Scheibe, Print Criticism Night, and a number of in-between evenings not scheduled. Clubber Van Oosting is still in the doctor's hands but on the highroad to recovery. When in Los Angeles we made efforts to locate him and at last were informed he resided out of town. We hope to be able to tell our readers of his complete recovery in the next issue. All interested in Club matters are interested in Van.

To All Camera Clubs

If your club does not belong to the Associated Camera Clubs of America it is incumbent upon you to find out the reason, and there being none, to remedy the neglect. The cause of amateur photography furthered by your local organization can be as much more largely furthered by a national organization. You owe it to your club and to the pleasure you get out of photography to help strengthen the national body.

Indianapolis Camera Club

First place in the display of pictorial prints held recently at the Circle Theater in Indianapolis, Ind., was taken by Hillary G. Bailey with the print named "Eighty-six". Warren B. Trembley won second with "Water Sprites", and F. A. Reager took third place with "Alert".

Gold, silver and bronze medals were awarded for the three winning pictures, which were selected by popular vote. Walter Hickman, of the Indianapolis Times, Chic Jackson, of the Indianapolis Star and Miriam Bell, of the Indianapolis News, counted the votes cast.

Forty-two pictorial prints by members of the Indianapolis Camera Club which have international recognition were in the display. Brandt Steele, Teddy A. Green and W. Hurley Ashby also had prints on exhibition.

Newark Camera Club

We shall leave the news go and reprint from the "Ground Glass" a choice bit that appeals to us as worth the widest circulation. It is how we feel better expressed than we could and it means much:

"A man who plays golf, tennis or billiards constantly endeavors to excel. He competes with himself in trying to better his score, and appreciates that only as he improves his game will he ever become the expert he hopes to be.

"Players of note have been known to spend weeks in the steady practice of a single kind of shot. Their persistence has always paid them well, and practice has made them perfect. Their achievements have won fame and general satisfaction to themselves and others. Their efforts, although long and perhaps monotonous, have won deserved and anticipated successes.

"If you ever contemplate achieving the topmost rung of success in pictorial pho-

CAMERA CRAFT

tography you will find that it will pay you, too, to experiment with your tools. Find out just what your lens will do under various lights. Try the numerous adjustments on your camera. Each has its advantage but may just as well have been left off the camera, so far as you are concerned, unless you familiarize yourself with their uses. Try out a few of the different developers for films and for paper, perhaps among them is one that will give you the result that you have been wishing for. Just wishing will not do it. Experiment. You will find that you have been overlooking a lot of fun in experiments.

"The judgment of Salon juries is the hardest examination you can seek. Try out a few Salons with some of your very best prints. As opinions will differ it behooves you to try other Salons with the same prints. Do not let one successful acceptance or a failure of acceptance lead you to believe that you "know" how or that you never will, as the case may be. Try again and then again. You will be pleasantly surprised at the ultimate result. Just make it a game between you and yourself."

Camera Guild of Los Angeles

"As correspondent of the "Camera Guild," a photography club, I am taking the liberty of writing you of our club's activities and with the sincere hopes of having some mention in Camera Craft under Club Notes." (Here you are—S. B.)

"We have been organized since February 12, 1930, with Paulmer Beck as president. The charter members consist of students just graduated from the photography class of Polytechnic Evening High School of Los Angeles.

"The club has known no dull moments since it organized as there has always been something of interest to keep the membership busy at all times.

"At first we rented a three-room apartment, where we held our business meetings, developed, printed and enlarged. Regular camera hikes are held over the week-end, with some evenings during the week set aside for night picture takings. An opportunity presented itself for the club to purchase an old real estate office which had to be moved on account of construction work. It was moved to our pres-

ent address of 1724 Reid Street, where our rent has been cut down 80 per cent, compared to our cost of operating the three-room apartment.

"Our new club house, after remodeling, consists of a meeting room and two dark rooms, one for film development and the other for printing and enlarging.

"With the purchase of the old building and the greater overhead cut down it will be but a very short time when the club will purchase the desired additional equipment."

To Pictorialists

The Pictorialists of America, Ira W. Martin, president, Art Center, New York, was organized by a group of eminent pictorialists who had nothing to gain and were prepared to give much to carry photographic pictorialism to its utmost advancement, to offer every incentive for fine work, and to keep the votaries in touch with one another. Some of the sacrifices made by early members would make romantic reading. Your membership would give strength in number and income. Write and get particulars and you will feel impelled to become one of us.

We hold high hopes that the coming year will show a financial reserve that will enable this society to function to the utmost of its aims and potentials. Great Britain, with its large, strong and very active associations for the betterment of photography, should shame us. If we were in this respect an appreciative people the P. P. A. should have a waiting list as long as your arm. The question you should ask yourself, as an individual, is "Do I or do I not belong, and why?" If you don't, ask yourself why and failing to give a sensible answer, correct the omission. If you do belong, find your receipt or, failing to find it, pay up. In either case do something to get more out of photography and to give more to it.

Newark Camera Club

Incidentally that eventful tenth meeting with Willard D. Morgan's illustrated talk and meeting the gang over the cups and plates was tantalizing to one clear across the continent. Woody added to the torture by adding "Better Come." How willingly I should have come if possible.

CAMERA CRAFT

Japanese Camera Club of S. F.

Banzai, fellow members. Third place for us. A young club and we might say somewhat strange as yet to the ways of the Associated Camera Clubs. Still we made our attempt and won. A little harder trying, a little more effort, another year's experience and perhaps the cup shall be ours. The membership has many outstanding pictorialists enrolled. The general membership is earnest and hard-working. The Japanese mind is keen for knowledge, alert for instruction, waiting to be taught, eager to learn, and as has been shown, not slow to achieve. The worn-out accusation that the Japanese are imitative rebounds boomerang fashion on the accusers. If imitation means surpassing these brother photographers may be proud of the fact. Up and at it, my friends.

California Camera Club

Redivivus. Laudatum. Things photographic are not only looking up with us, but things have gone up. One bridge party with three-line announcement, one dance with five lines, two outings with sixteen lines, photographic events with over forty lines. What the C. C. C. can do when it awakens was shown in the Print Interchange Competition. Third place at one leap. To Miss Evelyn Young whose modest but none the less aggressive enterprise had much to do with the growth of photographic ambition all credit. We shall have some reproductions of prints from this club to show our readers early this year.

Associated Camera Clubs

We have been questioned by several of the affiliated club secretaries as to where they might obtain entry blanks, label stickers, etc., for the prints they had assembled and were ready to forward for the traveling collection interchanges. Such questioning shows that the club officials do not maintain the contact with the associated secretary, print director, and other officers of the larger body as they should.

I am still too new in office to know even a little of the routine and the mechanics of our working, but it seems a foregone conclusion that the associated secretary will find his work lessened rather than increased when the clubs send in regular re-

ports or ask for information as their doubts arise, rather than to wait till circumstance arises which brings in a mass of correspondence and deluge of inquiries at one time.

The interchange is going to show a vitality this coming season as it never did before. Out here in the extreme West the California Camera Club is on tip-toe to take its former high place among the clubs. Los Angeles has not only won the cup repeatedly but seeks to retain that honor with evidence of competing with themselves to make better pictures than they ever made before, to make more surpassing pictures, and to interest new workers in the project.

The Japanese Camera Club of San Francisco enters into the associated activities with the high ambition of proving they are worthy of the highest respect and of proving that Japanese pictorialists in America are entitled to esteem, according to their achievements just as American workers in Japan expect to be accorded a like prerogative.

The foregoing was written last year before the records were made and the returns came in. It seems prophetic now and is published as a matter of interest for that reason.

Portage Camera Club

According to the new policy of this club an honor exhibit is to be hung each year along with the regular annual showing and a special silver label has been designed to place on the back of each honor print. The first to receive the honor of such a hanging is Dr. Max Thorek, F. R. P. S., which adds another leaf to the heavy foliated wreath of laurels the doctor has achieved. Since joining the Associated Camera Clubs the Portage has gone steadily upwards in the Interchange: first year ninth place, second year eighth, third year seventh and this last time fifth. At this rate of progression first place is assured in due time. To the consummation of this the policy of having monthly print criticism and excluding prints below a given standard from exhibition will conduce greatly. Good work, Portage.

CAMERA CRAFT

The Rochester Salon Jury

The Rochester Salon authorities seem to have arrived at the wise decision to have pictorial photographers judge pictorial photographs. It does not always follow that the man who can make a fine print can judge the merits of other prints, but it is at least as tenable that the man who never made a photograph, however fine he is as a painter or an architect, is less able to pass upon photographic pictures. Alexander Leventon, O. C. Reiter and Dr. Max Thorek are recognized photographic artists. They are in full sympathy with the objects, aims, intentions and limitations of photographers. None of them could paint a Corot, and we believe that Corot could not have produced a salon photograph.

San Diego's First International Salon

There is a particular and intense pleasure in announcing new and more Salons. There cannot be too many. The complaint that it is a hardship on the exhibitor who cannot hope to make sufficient prints to go round is as foolish as to say there are so many customers that the tradesmen cannot supply them. The more Salons the more opportunities. We are in amateur photography for the keen pleasure of it and Salons are the high points of our enjoyment. The first International Salon of Photography,—the fourth annual but the

first international,—will be held in the Fine Arts Gallery of San Diego, California, under the auspices of the Camera Enthusiasts of that city from May 1st to 20th, 1931 with a possible extension of one week. You are invited to send for entry blanks to Miss Florence B. Kemmler, Secretary, 5150 Logan Avenue, San Diego. The closing date is April 5th, 1931. If you have seen Balboa Park and entered the Art Gallery you know what a setting your prints will have.

Pictorial Exhibition

The A. A. A. Photographic Club will sponsor an exhibition of pictorial photography to be held in the University of California Extension Division Building, from January 1st to 23rd, inclusive. There will be a small group of prints which will be hung without judging, as an inevitable exhibit contributed by the most prominent workers in the bay region. The second group of pictures will be selected by a jury consisting of P. Douglas Anderson, Sigismund Blumann and G. H. S. Harding, from the contributors of The California Camera Club, The Japanese Camera Club and the sponsoring organization. It is expected that a very worthwhile show will result and visitors are cordially invited to attend. The building is open from 10 a. m. until 9 p. m., with the exception of Saturday, when it is closed at 1 p. m.

Forthcoming Exhibitions

Japan International Salon, May 1st, 1931 to June 31st, 1931, to be shown in Tokyo and Osaka. Address: Tokyo Asahi Shimbun, Tokyo, Japan. Closing date, March 15th, 1931.

Camera Enthusiasts of San Diego First International Salon, May 1st to 20th, 1931. Address: Miss Florence B. Kemmler, Secretary, 3150 Logan Avenue, San Diego, California. Closing date, April 5th, 1931.

First Uruguay International Salon. February 2nd to 7th, 1931. Address F. C. Muller Melchers, Montevideo, Miguelete 1503, R. O. del Uruguay. Closing date, January 10th.

Scottish National Salon. February 14th to March 7th, 1931. Address Robert Steedman, Esq., Honorary Secretary of the Salon, Pilmuir Hall, Dunfermline, Scotland. Closing date, January 17th, 1931.

Eighteenth Annual Pittsburgh International Salon. March 20th to April 19th, 1931. Address B. H. Chatto, Secretary, 1300 Milton Avenue, Pittsburgh, Pennsylvania. Closing date, February 21st.

Those who intend to enter Salons are advised to have their names put on the mailing lists of the organizations fostering same so that entry blanks may be received sufficiently in advance for adequate preparation.

NOTES & COMMENTS



Marshall Smokeless Flash

John G. Marshall, 1752 Atlantic Avenue, Brooklyn, New York, announces the production of a smokeless flash powder which will do much to remove objections to this fascinating branch of the photographic art. With the advent of short and dull days with long winter evenings flash light photography offers an opportunity for groups of social events. Table top pictures are also easily made, and with this new powder the delay incidental to opening windows and waiting for smoke to clear is avoided. The powder is made from an original formula, the result of months of research which has eliminated the cinders, dust and odors which has characterized other smokeless powders. It is panchromatic to a marked degree. Marshall's Smokeless can be secured through all leading photo supply dealers.

Photographs on China

Requests come to us periodically as to where photographs may be permanently burned into chinaware, tiles, and other imperishable material for various uses. The Abendroth Studios, 7008 South Paulina Street, Chicago, Illinois, have long specialized in just that work and we can recommend them to those of our readers who are in the market for that sort of thing. A photograph burned into china, terra-cotta or stone becomes a part of the material and may be said to be monumental.

Finlay Color Process

Charles W. Beck, 305 East 45th Street, New York, will gladly inform those interested in the production of color prints, indoor or out, without special cameras or equipment what the Finlay system is and what it does. This method is the tripack without the worries or complications that have hitherto been associated with such a system and the results as seen from samples to hand are certainly remarkable.

The Rolleiflex

It came as a curiosity. Something in the way of an Austin. It stayed as a real camera without which the knowing would not continue taking pictures. An ornamental toy in size and appearance, a highly efficient and sturdy instrument for the making of real photographs in reality. We are intimately acquainted with one professional who uses no other camera for the taking of baby pictures. The children are intrigued by its peculiarity and never terrified by its size or dominant appearance. Write Burleigh Brooks, 136 Liberty Street, New York, to tell you about the Rolleiflex and his other photographic products.

Blum's Photo Arts

Professionals frequently wonder where to turn to get really high art coloring for their customers, or to have bromoils made, or again to obtain true hand-painted miniatures. Blum's Photo Arts, 1021 North Wells Street, Chicago, specializes in work for the professional and their artistry has gained a national reputation.

Nomad Competition

The Nomad Publishing Company of 150 Lafayette Street, New York City, N. Y., are sponsoring a monthly photographic competition with prizes as follows: first award \$25, second award \$15, and other prizes ranging from \$10 to \$5. Details will be found in our advertising pages and it will be noted that Cine and Still photography are covered.

Pinkham and Smith Lenses

If you have never looked through the Pinkham and Smith Lens book you are invited to write for a copy and learn about the particular and peculiar characteristics of the Smith Soft-Focus, the P and S Semi-Achromat, the Visual Quality, and the Synthetic lenses. They are different and maybe just what you have been wanting. Write Pinkham and Smith Company, 292 Boylston Street, Boston.

Little Sunny Twin Arc

We were called to task a short time ago for an assertion made in these columns that Little Sunny delivers an effective 20,000-candle power and were informed that no lamp doing that could be sold for twice twenty-five dollars. We know nothing of costs or what can be done or not done at any given figure. We do know that the Little Sunny gives the claimed light and that it does sell for the sum named. To the accuser of our veracity we made a suggestion that should please Leonard Westphalen of 438 Rush Street, Chicago, Illinois, who makes the device: "Buy the outfit and if it costs more than twenty-five dollars or delivers less light than claimed, get your money back."

Burroughs Wellcome Exposure Calculator

Exposure is never so uncertain a problem as in the winter months and the Burroughs Wellcome Red Book and Exposure Calculator is fully in line with all that the firm produces—without cause for a doubt, beyond criticism, and all that that buyer could ask. An ultra conservative firm which leans over backwards to be right and prefers to understate its products. We take a pleasure in tooting the horn for them, though they may chide us for over-enthusiasm. You will find the best we can say justified.

Voightlander Bessa

If any other firm than Willoughby advertised a thoroughly well built folding roll-film camera with an f 6.3 lens at \$13.50 we should be suspicious. If Willoughby offers a \$20 gold piece for a dollar we should not hesitate to buy a carload. Form your own conclusions and inform yourself as to what the Voightlander Bessa is and can do. You know the address. If not, look at the full page advertisement of this always progressive, invariably reliable firm.

Leica

One might just say Leica and let it go at that. Those who have one are envied. Those who have not do the envying. The newest model will particularly appeal to you. See it at your dealer or write for pamphlet 1175, to Leitz & Co., Department B-10, 60 East Tenth Street, New York.

Central Camera Company

Winter is in the offing. New apparatus is being bought or plans are being formulated for the buying. Write the Central Camera Company, 230 South Wabash Avenue, Chicago, Illinois, for their special offers and it may happen that just what you want is obtainable at a price that will surprise you. The firm has established its integrity over so long a period of time that assurances of that sort are entirely unnecessary.

Nuace Corners in Color

It is not generally known that the mounting corners so popular in the gray, black, white, and sepia, may be had in red, green, and gold. The availability of Nuace corners in holiday tints enables us to mount our Christmas photos and greeting cards in appropriate hues. The reds and greens are vivid and pure colors and the gold really is a bright gold and not a sort of tarnished gilt. If your dealer cannot supply you write the Ace Art Co., 12 Gould Street, Reading, Mass.

Vakagraph Apparatus

The Vakagraph is claimed to print borders and Greeting Card designs with speed and precision and the set of six masks as also the new numbering device makes the apparatus most tempting at \$75. Special Greeting Card Masks are sold at \$5 each. The device for making round corners of prints and greeting cards looks sturdy and is guaranteed efficient. It sells for \$7.50. The Vakagraph Sales Company, Box 115, Seattle, Washington, will gladly send further information.

Norwil Photoflash Reflector

The Photo Flash Lamp seems to have taken hold overnight. It is accepted and established. The apparatus with which to use it is forthcoming and Norman-Willets have put a simple, compact battery containing handle and aluminum lined reflector on the market that sells at \$1.75. Unbelievable and the more astounding when the thing is seen and used. Write to Norman-Willets Company, 318 West Washington Street, Chicago, Illinois for one, or for literature explaining and illustrating the device. For amateur or professional.



Conducted by G. A. YOUNG

Penrose's Annual

The one feature that strikes most forcibly upon opening a copy of this truly immense volume devoted to the Graphic Arts is the strength and beauty of the color illustrations. There are specimens of all the important processes of color reproductions, from the best presses of the world as well as many illustrations in monochrome. The publishers are Percy Lund Humphries & Co. of London, with George Murphy, Inc., of New York, the American agent.

The text deals in detail with the important developments and improvements in the Graphic Arts of the past year, and points the way for the future. Of articles dealing directly with photography we find, Non-mechanical Colour Processes-Wheeler, Photography in Publicity and in Books in France-Valotaire, Distortion by Photography-Clay, and others. For the photographer who is interested in color work this book is an essential, but we do not wish to limit its scope to such photographers and to Printers and Engravers for it has a remarkably wide appeal, and the Advertiser, Author, Editor, Artist, Designer, will also find much of interest. Price \$4.00. Obtainable from the Camera Craft Book Service.

Photographieren Mit Der Leica

A previous edition of this book was mentioned some months ago in these pages. We now speak of the 3rd and 4th edition of the book, which includes a discussion of the new camera with the three lenses equipment as well as new fine-grain negative material and printing papers especially made for use with the Leica. It is regrettable that the book is available only in German. Camera Craft Book Service is importing a limited number for those of its customers with a reading knowledge of this language. Price \$1.50.

How and Where to Sell Your Photographs

In the interest of making photography profitable for amateurs as well as professionals a list of over 200 purchasers of photographs has been placed on the market. This list covers nearly every field in which photography plays an important sales part—publishers of calendars and art subjects; farm and agricultural and outdoor journals; trade publications; newspapers with rotogravure sections; advertising agencies and chambers of commerce; while of special value is the list of newspaper feature syndicates.

Special instruction and suggestions accompany the list.

The list is offered in mimeographed form and is compiled by Mr. A. S. Dudley of Sacramento, California, who is also author of the very successful book, "Cash and the Camera," published in 1912, but now out of print.

A list such as this has the undoubted advantage of being strictly up to the minute as regards correctness of address, and the type of picture desired, elements which have a bad habit of changing when least expected.

Here is provided unusual assistance in making money with your camera from prints which you may already have in your collection as well as to intelligently proceed to make special photographs for specific purposes wherein there is a real profit.

This list is available for a limited time at \$1.00 per copy from the Camera Craft Book Service.

Interviewing Wild Animals

Stanley Martin & Co. of London, publishers, and F. Radcliffe Holmes, author, are responsible for a most interesting little volume telling of Mr. Holmes' adventures while photographing wild animals in Africa. The book reads almost

CAMERA CRAFT

like fiction, but the author does not neglect to tell of the photographic difficulties encountered and how these were overcome. We have seen several marvelous African pictures in the movie houses of late and these are made doubly wonderful with the realization of the hardships, perseverance, and ingenuity that went into their makeup. Price \$1.50. Camera Craft Book Service will obtain a copy for you.

Photography, Principles and Practice

The D. Van Nostrand Co. of New York has brought out the second edition of Mr. C. B. Neblette's excellent book entitled as above. There is a real need for a comprehensive and scientific volume such as this among photographic literature. Many photographic readers are rather shy of the word scientific for the reason that they have gained the impression that anything falling within this category must necessarily be difficult. Such is not the case. This book should be readily understood, in all its essentials, by anyone with a high school training in scientific subjects. Price \$6.50 from the Camera Craft Book Service.

American Annual

The American Annual of Photography, we are pleased to record, is a steadily improving publication, thanks to the careful and capable editorship of Mr. Frank R. Fraprie, Editor of American Photography, publisher of the book. In this the 45th volume, the pictures are well chosen to present a high pictorial standard over a wide range of subject matter. Reproduction quality is on a par with the high standard established in past editions. The text includes some twenty-nine articles on many interesting aspects of photography in addition to the list of "Who's Who in Pictorial Photography," list of American Photographic Societies, and the section devoted to formulae. Text or pictures alone are worth many times the price of this book. \$1.50 (paper), \$2.25 (cloth). Order your copy from the Camera Craft Book Service.

The Cine Camera

This is the first of a projected series of books on motion picture photography. Published by the Falk Publishing Co. of New York and written by the well-known Her-

bert C. McKay. As the title indicates, this volume is confined to a discussion of the camera under the following headings: Typical Amateur Cameras, Choice of a Camera, Camera Lenses, Your Cine Camera, Loading the Camera, Exposure, Focusing, Lighting, Making the Exposure, Some Typical Subjects, and Special Phases.

As is well pointed out in the introduction, the majority of Amateur films show defects of the camera and its manipulation. Enthusiasts who will study diligently on other aspects of the work are apparently satisfied with a superficial knowledge of this most fundamental feature of cinematography. It is hoped that this book will aid in correcting this condition. Price \$1.00 from the Camera Craft Book Service.

Progress Photographic Review

The third number of this interesting little quarterly magazine is before us. It is published by the Progress Publishing Co., Ltd., 33 Strand, London, W. C. 2, England. The magazine is devoted to three main branches of photographic endeavor, namely: Profitable Amateur Photography, Pictorial and Exhibition Photography, and Photography as a Career. In this last the aim is to point the way to attain to such a career as well as how the career should be conducted. In all issues illustrations are numerous, and the writers contributing are of the highest caliber. Camera Craft Book Service will send a sample free while the supply lasts as well as enter your subscription at the price of \$.75 per year.

Guide to the Markets for Photographs

The Fountain Press, Ltd., of London, has published the fourth annual edition of "A Guide to the Markets for Photographs." The object of the book is to connect the purchaser and maker of photographs to their mutual advantage. Lists of both of these classes are included in the book and consequently it is equally valuable to the buyer as well as the seller of pictures. The lists are confined for the most part to England, with the exception of one chapter, which is devoted to listing the half dozen or so largest buyers of photographs in all of the large countries of the world. Price \$2.00 bound in cloth. Camera Craft Book Service will obtain a copy for you.

FEBRUARY, 1931

CAMERA CRAFT

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CLARK BLICKENSERFER

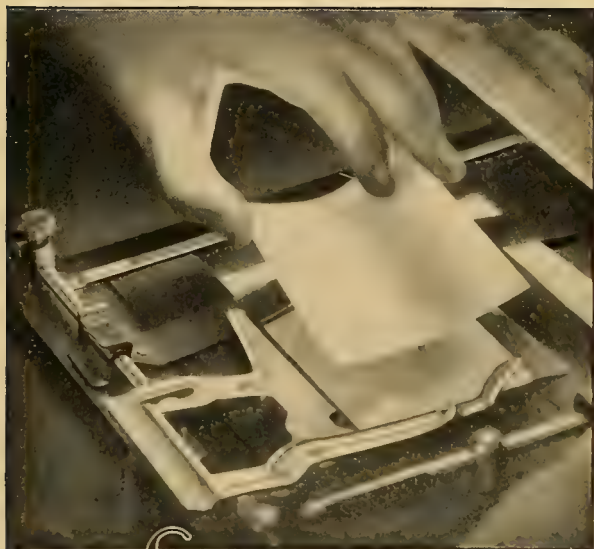
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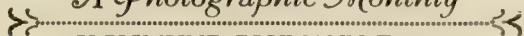
Portofino

Rochester International Salon, 1930

Dr. D. J. Ruzicka

CAMERA CRAFT

A Photographic Monthly



SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California

FOUNDED MAY 1900

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FEBRUARY, 1931

NO. 2

Inside Stuff From the Fourteenth Los Angeles International Salon

By JAMES N. DOOLITTLE

(Illustrated from Prints Accepted and Hung)

These remarks will not be, in the regularly accepted sense of the term, a review of the Fourteenth Salon. I shall not mention names as a tribute to an artist who may not need it nor shall I attempt ornate rhetorical flights merely to find a way of saying, "I like it". If a print is in the show, at least three persons approved it which is sufficient unto itself.

The Jury was cast as follows:

Karl Oscar Borg
Kem Weber
Fred Dapprich
C. J. Marvin

and the writer and, at the risk of appearing too boldly outspoken, I shall admit at the outset that it was a good one.

Qualifying this assertion, let me say that twelve hundred prints were reviewed and a selection made to the number of two hundred and ninety-three in a little over two hours, resulting in an aggregation of pictures surpassing in interest that of former shows only to the extent that the subjects submitted this year were themselves superior to former contributions.

The jurors worked not to accept the worthy but to weed out material that did not measure up to the better things presented.

The speed with which the body was able to function was due to the working out of a suggestion of Mr. Weber. Three spacious galleries of the Art Museum were placed at the disposal of the Salon Committee through which the entire contribution was distributed in convenient rows, each man's work being preserved as a group.

After a preliminary survey from which a perspective of the whole could be gained, the voting began. Each juror, by preference, not by direction, started at a different point and registered his choice by dropping a bit of cardboard upon his selections.

For over an hour, scarcely a sound was heard—no arguments nor wrangles, no domination of the body by one strong voice nor retarding of action by silence, which might by sluggish critical processes imply deliberation.

Each member realized that it doesn't take long to spot an interesting picture and each was equally and instantly certain in passing by those which registered no claim upon his attentions.

Three tokens, of course, accepted a subject, but to make certain that judgment had not been too hasty nor any overlooked, the five passed among the the rows of prints accompanied by a member of the Salon Committee and voted again for those which had secured but two approvals. Original judgment was reversed in surprisingly few instances.

Now then, let's consider the requirements of a Salon print. Naturally the attention is drawn to a picture which is new. Either the artist has done the ordinary thing in a novel way through recourse to new processes or unique technical treatment or he has seized new material for translation into picture terms. Exhibitors are showmen. Whether they admit or not, the fact prevails.

If you are one of the twenty-five who submitted Mountain landscapes, take inventory and point to one reason why *your* print should find place in a salon. Perhaps you were one of ten or a dozen who contributed flower studies. Were they merely pretty pictures—all flowers are pretty—or did you do something with that bloom to make it an arresting composition?

Do you still see beauty in the inverted images of moored shipping? Then what have you to offer that has not been shown in Salons for twenty years? Do you essay the stimulation of esthetic impulses in photographing the nude? Remembering that such subjects are as old as time, have you at last found the perfect model? And have you used the material pictorially or merely anatomically.

Does the bromoil process intrigue you? If so, have you learned all there is to know about bromide printing? And if the bromide print fulfills all your technical requirements, have you learned the rudiments of negative making? Did your rejected print happen to have been enlarged through a soft focus lens with consequent degradation of values or was the negative itself made through one with attendant destruction of form and outline?

Check and double check these items and if you are still certain that your technique is unassailable, ask yourself, "Is the picture interesting?"



Sunlit Towers

Los Angeles Salón

C. J. Symes, F.R.P.S.

Remember that photography is on trial and that, while no picture was ever rejected because of flawless technique, many a subject has survived that substituted a real message for the artifices of mere mechanics.

I have said that exhibitors are showmen. Consistently they realize that they can offer no call upon your attentions by doing what the other fellow has done for years. So they seek other fields, develop new material, select unusual view-points, defy a few conventions and go "modern"? They're not modern at all—merely drawing attention to the fact that the rest of us are commonplace.

If Gordon Coster dares to show the Chrysler Building with a hyper-Pisan cant, he's merely putting on paper a perfectly natural reaction to which we all respond but do not express simply because we *know* that a sky-scraper is built with a plumb-line. And if Ira Martin boldly affirms, pictorially, that the Chanin Building is more than perpendicular he wishes to convey a sense of the impressive height of the edifice without placing several familiar objects end to end beside it to give it scale. Incidentally, both artists put a whole lot of what we call technique into their work.

"Modernists," though, give us considerable trouble. This matter of photographing things which possess no native beauty—be it in texture or contour—attempting to be different merely to attract, is filling shows today with much that bespeaks an effort to be sensational. One man exhibits a tangled mass of debris and labels it "Abstract Design". We suspect that he lacks a definition of the term and is a little weak in understanding design. The world is full of things that could be classified roughly, under the head of "junk" and, properly photographed, arranged to form the basis of a pattern or the elements of a design but behind the effort there must be a reason or a jury is apt to regard it objectively.

While I have intimated that we tire of seeing the same things, year in and year out, we reflect that, while we love flowers and have admired roses since early childhood it is only the exceptional bloom which is plucked for especial admiration. So with pictures. We've seen churches by the score and cloud formations are surely common phenomena; nevertheless we cannot pass by "Silhouette" by Leonard Misonne without a consciousness of its enthralling beauty nor are the four prints by Christopher J. Symes to be ignored because they in general character have been conspicuously present in many Salons.

(Let me interpolate Sig. that I just wore out another typewriter and had to throw it away.)

As, once upon a time, we came to expect Poplar trees from Buffalo, later to typify California with the Eucalyptus, it seems not a bit strange that the flora of Pennsylvania, nurtured in Iron Ore

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Curves

Los Angeles Salon

Hiromu Kiro, F. R. P. S.

CAMERA CRAFT



Winter in Northern Climes

Los Angeles Salon

Louis R. Murray



The White Covering

Los Angeles Salon

Guido Pellegrin

CAMERA CRAFT

and irrigated in oil should be so successfully utilized by William Rittase in effecting the fine pattern which he titles "Sentinels of Industry". "October" is no less an achievement and of a highly illustrative nature.

(To be Continued with Further Illustrations)

STORM IN THE NIGHT

By Clarence Raymond Wylie

Rose in the west, and the fading day,
Twilight now, and the evening star,
Purple mellowing into gray
Night; and the breeze has died away,
And the sea is silent on the bar.

Sullen, and angry, and flushed with blood
The moon has ascended from the deep.
But it soon is lost in a growing flood
Of clouds that have now begun to scud
Over a world that is locked in sleep.

The wind that was hushed as night drew near
Has risen again, the sea runs high.
The stars that burned in the blue so clear
Have already begun to disappear,
Leaving an ominous leaden sky.

The stage has been set, creation waits
For the coming display of Nature's might.
A sudden stillness, the wind abates,
A breathless pause that suffocates,
And—chaos rides on the wings of night.

Out of the Unknown a phantom host
Riding direct from the gates of Hell,
Parades through the air above the coast,
Wheels and charges from post to post,
Trying to take Earth's citadel.

The demon horseman and demon steeds,
With lightning streaming from flying hoofs,
Trample down as the weakest reeds
The trees that stand where their mad course leads;
And thunder rolls over quiet roofs.

And swept along by the raging gale,
As Nature in insane fury raves,
Beating and pounding comes the hail,
Audible even above the wail
Of the winds and the roar of the waves.

Then slowly the force of the storm subsides,
The blasts of the tempest will soon be gone,
Leaving behind where the storm-god rides,
Untold damage the darkness hides;
And a drenched world waiting for the dawn.

The Second Rochester International Salon

By E. P. WIGHTMAN, PH. D., F.R.P.S.

(Illustrated from Prints Accepted and Hung)

There are still some prominent painters and graphic artists, as the writer has recently found, who deny that pictorial photography has a place among the arts. To such, it is "purely mechanical". A glance at any of the large, representative, international salons should convince anyone, except a person with an obstinately impervious mind, that such denial is a fallacy.

"It has been the office of art," said Emerson, "to educate the perception of beauty. . . . The virtue of art lies in detachment, in sequestering one object from the embarrassing variety"; in other words, in creating principality and unity of interest from diverse elements. Any medium which accomplishes these things is a form of art. If photography can rise above mere mechanical record making, and fulfill the above requirements, if it can reach the realm of the creative and stir the imagination, it may be so classified.

As strange as it may seem, the First Rochester International Salon awoke many people in Rochester for the first time to the fact that pictorial photography is one, and by no means the least, of the graphic arts. The success of that first effort, due in no small measure to the liberal support granted by the Memorial Art Gallery in offering plentiful space for its display, and in every assistance within the limits of its facilities, encouraged the group of pictorial enthusiasts who were responsible for the undertaking to hold a second salon. This year the space granted for the exhibition was even more liberal than for the first salon.

This liberality seems more than justified in the fact that on the very first Sunday afternoon after the opening of the exhibition, more than fourteen hundred people visited the gallery. On only one other occasion has there been such a record attendance, namely, on the opening, several years ago, of a new addition to the gallery. In the first ten days the number who came to see the prints was greater than six thousand.

It was the aim of the Salon Committee to have as diversified and representative an exhibition as possible, and the Jury of Selection,—consisting of Mr. O. C. Reiter, President of the Photographic Section of the Pittsburgh Academy of Arts and Sciences, and of the Pittsburgh Salon of Photography; Dr. Max Thorek, President of the Fort Dearborn Camera Club of Chicago, Fellow of the Royal Photographic Society and prominent pictorialist; and Mr. Alex-

CAMERA CRAFT



Conway Castle

Rochester Salon

Walter Robinson

ander Leventon of Rochester, well known portrait pictorialist,—was instructed to give no one school or class of worker a special preference; to give all a fair chance. The pictures which were chosen show that the Jury, in the words of B. H. Chatto, was “broad-minded,” and not “bound too strongly by set rules and preconceived ideas.” The result was a cross section of pictorial photography as it is today.

In the hanging of the exhibition great care was taken to avoid clashing the subject matter and treatment. The impression created is of pleasing heterogeneity and variety, yet one does not realize at first glance the unprecedented disparity between the extremes of conception and modes of expression which are represented. It is a far cry, for instance, from the rhythm and abstract beauty of A. Kono’s “Perpetual Motion”, to the forceful human appeal of Leonard Missonne’s “Quel Vent!”, motion of an entirely different sort—a most realistic wind storm; from, what to the writer is, the silly nonsense of Kwong Chein Mei’s pattern study, “Cans”, cans tipping at a dizzy angle without falling over, to the exquisite symbolic composition, “City of Brass”, by Fred R. Archer, expressive of a fantastic fairy tale mystery; or to Dr. Leland C. Davis’ “Nets”, a fine, well balanced pattern study of complicated design.



Salome (Miles Marchon)

Rochester Salon

Fred R. Dapprich

*Rushes**Rochester Salon**Dr. E. P. Wightman, F.R.P.S.*

Portraiture, figure studies, genre, land and seascapes, architectural studies, industrials, still life, pattern and abstract design, are all well represented. To discuss, or go into descriptive detail concerning, much of the work in these various fields would be both tiresome and uninteresting to the reader. A few prints only, which to the writer seem of very outstanding merit, will be mentioned.

In the field of portraiture, no print in the exhibition is more charming than Fred B. Humphrey's bromoil of fine technical quality entitled "Paul", an excellent study of youthful character; or Robert A. Officer's pert little "Nancy", with her bonnet perched on one side of her head, one shoulder strap of her dress hanging down on her arm, and a saucy look in her eyes.

Among the figure studies, "Friends", by Mary Callaghan, is one of the most spontaneous—two girls joyous and carefree. A finely composed picture this, with perfect unity in the duality.

Of an entirely different nature, yet just as beautiful, is "Bondage", another fine print by Robert A. Officer. Again we have unity in duality. The bond which joins the figures lies more in the condescending, gloating look cast by the master on the helpless, almost prostrated, slave kneeling at his side than in the chain which he has

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Dr. Max Thorek, F.R.P.S.

Rochester Salon

Joseph D. Toloff

CAMERA CRAFT



Climax in Steel

Rochester Salon

M. Gurrie



A Spanish Almshouse

Rochester Salon

Alex Keighley, F.R.P.S.

CAMERA CRAFT

shackled to her wrists. Originality of conception and fine modelling, as well as perfect photographic technique, are outstanding features of this pictorialist's work.

"Salome", by Fred R. Dapprich, is an unusual interpretation of this gruesome subject, with the head of John the Baptist being drawn along on the train of the dancer's skirt, and being illumined by a strong beam of light coming diagonally from above her. In spite of the very low key in which this picture is rendered, the deepest shadows are perfectly luminous and transparent.

The exquisite delicacy and grace with which Elmer Freyer's picture, with no title, of a very beautiful dancing girl, is portrayed, is remarkable.

Mrs. Petrocelli's lovely genre study of a market scene, "Outdoor Market, Merano", is a well studied composition and a fine chloride print with the quality of a good bromoil.

Cecil Machlup's "Jagerlatein" is also splendidly composed, with an intense concentration of interest, and a lively human appeal. The boy on the left is necessary to complete the balance, but it is unfortunate that a less misshapen boy could not have been chosen.

(To be Continued with Further Illustrations)

NIAGARA REVISITED

Bert Leach

There have been nights when, from the pools of sleep
Swimming up slowly,
Not totally submerged within their deep,
Nor wakened wholly,
Awed I have seen, as when I first kept tryst
With Nature's wonder,
The splintered sunlight shining through the mist,
Heard the vast thunder.

Days there have been, cold days with cold gray clouds,
Days of vain hoping,
Long, lonely days, passed among hurtling crowds,
In sightless groping,
When life itself I would have given for power,
Power of recalling
The gleam and glory, if but for an hour—
The timeless falling.

So hither am I come again, with soul
Shriveled and meager,
But to encompass the miraculous whole,
O God, how eager;
Grant me the vision, through my nights and days,
Still to attend me
Till the dark worker of thy kindly ways
At last shall end me.

Brown and Red Tone Developers

By SIGISMUND BLUMANN

There has come into popular demand a developer that will give warm tones without after treatment of the print and with all the vigor and other qualities of a normally exposed and developed emulsion. It is demanded that this developer work on all papers to a common result and that the time consumed shall not be prohibitively extended.

The writer has taken pains to try as nearly the complete list of published formulae as he could find and has worked some to complete success, a number with modified success and some with no success at all.

He is at this time satisfied to return to the after-toning processes and dares to say the tones obtained by sulphiding, metal-toning, and the dye and mordant methods are preferable.

But every reader will be interested in knowing what these warm-tone developers are, what they give, and some will want to try for themselves to form their own conclusions.

Away back in the early days of Rotograph Paper the makers recommended an overexposure of many times normal and development in an MQ solution made as usual but acidified with Citric Acid. The length of exposure plus the quantity of Citric Acid determined the warmth of color. It was possible to get so-called Bartolozzi Reds by that means and most bromide papers will give like results today.

Nearly all latter day formulae call for overexposure and superabundance of bromide. These are dangerous expedients. Unless the negative is exactly fitted for the purpose overexposure will give muddy prints, and a great excess of bromide is likely to cut out delicate half-tones and so make for pictures without aerial perspective or portraits with lack of modulation.

However, the present reader may be assumed to have just the right sort of negatives and with them he may try the following:

Glycin	¾ ounce
Sodi Sulphite	10 ounces
Sodi Carbonate	4 ounces
Bromide	95 grains
Water to	40 ounces

Dry sodas are specified throughout this and the following formulae. The tones with the above will range from brown black to brickly red by ratio of overexposure to dilution. The greater the overexposure the more water is to be added to the stock.

Hydroquinon may be substituted for the Glycin and at 70 de-

grees F will work faster, give greater body to the print, and somewhat different colors, but under 55 degrees will fail altogether.

Adurol has much the same qualities as Hydroquinon and holds an advantage in that it is not so temperamentally affected by low temperatures. Used with Hydroquinon it gives agreeable colors and fair gradations. Another merit will be found in the requirement of less bromide. My prejudice is ingrained,—I do not like a too liberal use of bromide. Bromide in a developer is good medicine but bad food.

Adurol	1/4	ounce
Hydroquinon	1/4	ounce
Sodi Sulphite	2	1/4 ounce
Sodi Carbonate	2	1/4 ounce
Potassi Bromide	12	grains
Water to	40	ounces

Drop by drop more bromide in a ten percent solution may be added to get a desired result. It is imperative that the time for a good black tone be gotten by experimental exposure and development in the full strength developer,—this refers to all the formulae before and to follow,—which in this solution should be arrived at in about 3 minutes at 65 degrees. The following table is given in the British Journal by R. R. Rawkins and has proven sufficiently applicable to American as well as European papers to be accepted as correct.

Multiply normal exposure by $2\frac{1}{2}$, dilute ten times, add 20 drops of a 10 percent solution of bromide to each ounce of the stock (concentrated) solution used and get Sepia.

Multiply exposure by 5, dilute 25 times, add 100 drops bromide to get a good red brown.

Multiply exposure by 6, dilute 30 times, add 120 drops bromide for brick red.

In between shades may be computed accordingly.

Let us now go back into the historic:

Take the M. Q. developer recommended by the maker of the paper you use and add a certain number of drops of Citric or Hydrochloric acid to the solution, overexpose and work by trial and error to get just what you want. It will dawn on you, if you work with average scientific procedure that there is a ratio between the overexposure and the degree of acidification. And you will not have to be scientifically accurate to find that too much acid produces absolute failure.

There are dozens of other formulae, all more or less based on the same reactions and decidedly alike as to ingredients. These given will suffice to decide you as to whether to prefer warm tones in development or to after tone.

Chromium and Sulphur Intensification of Negatives and Prints

A New Method of Intensification and Toning

By PROF. H. D'ARCY POWER, M. D., F. R. P. S.

(Illustrated by the Author)

On July 8th, 1927 I reported in the British Journal of Photography the results of experiments that showed that the conversion of the silver image of a negative into its sulphide by bleaching with Potassium ferricyanide and treatment with Sodium Sulphide, resulted in a very marked intensification, and also a clearing of the image so that the negatives give prints of increased brilliancy. As sulphide of silver is a much more stable body than metallic silver, negatives so treated have a greatly increased permanency. In July of last year I returned to the subject in a paper in Camera Craft on the "Reliable intensification processes". I had had a further eighteen months experience of its constant use that only increased my appreciation of its value. It was pointed out in these papers that graduated intensification was scarcely feasible but that the normal amount obtained by the process could be progressively added to by a rather weak sulphocyanide of gold bath until a very dense negative is obtained. While these gold tonal negatives are in every way excellent, yet the trouble and cost of the procedure is a detriment



The best print possible from the original negative

*Sulphur Toned**Chromium and Sulphur*

that one would gladly escape by some simpler and less expensive method. Such a method I am now offering after careful testing of its capacity and power of modification.

Outside the mercury processes, which a man who values his negatives will never employ, the most generally popular process of intensification is that with hydrochloric acid and Potassium dichromate. With a reasonable amount of care this is both simple and permanent. It gives a degree of intensification that, compared with plain sulphur toning, is sometimes greater but mostly less than results from the latter. The cause of this fluctuation I have not been able to determine. In this process a certain amount of chromium is combined with the silver chloride and precipitated or reduced in the reducing bath. The granules of silver constituting the original image are thus increased in size. It occurred to me that if I replaced the organic reducer (I employ Amidol) by sodium sulphide I might get a sulphide of both metals with a further increase in the weight and volume of the deposit, and this in fact occurs. It is very doubtful whether chromium sulphide is formed as such a substance is not precipitated from simply chromium salts, but in some way the intensification is increased to a greater degree than would result from a summation of the results of the chromium and sulphur processes. It is not possible to express the relative values of these methods in density curves, as color factors are also concerned, moreover to the mass of workers such methods mean nothing; it is better to



Best print from a hopelessly flat negative

Same print after chromium and sulphur intensification

tell the story by illustrations and examples. A comparison of the time it takes to make the best possible print by means of a standard light from the intensified, as compared with the original negative will be understood by all.

If we now consider these exposure times as exponents of the relative intensification, taking the normal negative as one, that of the chromium intensifier is six, the sulphide toning is twelve, and the chromium sulphide method is sixty. A simultaneous exposure of these four prints for sixty seconds confirms these findings, the S. image is correct, the Cr. toned over printed, the Cr. and S. just showing, and the untuned buried. We thus have a very powerful intensifier capable of giving strong contrasts with clear details; can it also render delicate related tones? The answer is given in the twin prints from a stereoscopic exposure; the intensified half shows a full scale of tones not to be suspected in the best possible print from the untreated half. The good and the bad unite in the stereoscope to give a very good stereogram.

It is well to remember that a negative over-intensified by this process may be reduced by bleaching in the normal bichromate bath, viz 2% solution of the salt, plus $\frac{1}{2}$ % strong hydrochloric acid, washing and redeveloping with Amidol. It will reappear with the strength of a chromium intensified image.

Technique

On this there is little to be said, it being simply that of the well known Dichromate method merely substituting a 2% solution of freshly prepared Sodium sulphide for the amidol developer. It must remain at least ten minutes in this bath to insure complete union; long immersions may injuriously affect the gelatine. My own

practice is to bleach in the shade, wash the plate rapidly under the tap, immerse in a fairly strong bath of bisulphite or metabisulphite of soda, which will discharge the color of the dichromate in two or three minutes, when after a short wash and exposure to daylight it may be sulphided, washed and dried. I have recently experimented with eliminating the bisulphite bath with not quite satisfactory results.

Prints

The same procedure is applicable to the intensification of prints. The result is a strong and pleasant sepia, which can be gold toned to red chalk and a number of intermediate tints, also, like in the case of the negative it can be again reduced with acid Dichromate and redeveloped as a black print with amidol.

A VALUABLE AMIDOL SUGGESTION

Doctor Moir Dalzell, Honorable Secretary of the Camera Club, London, in a charming personal letter to the writer has something to say of Amidol that will be of inestimable value to the reader who is addicted to ultra-aperture lenses or as he terms them "super-speed" lenses. With his permission to publish even a part of a social letter we are enabled to put this before you verbatim.

"I was greatly interested in an acid diaminophenol formula which you personally gave in Camera Craft for May of last year * * * * May I mention one point which does not seem to be widely recognized?

"Several of my friends here recently succumbed to the attractions of super-speed lenses, f 2.5 and the like. The definition at full aperture was all that one could desire in the case of minimum exposure, but when exposures were more generous there was quite a distinct falling off in definition. One could account for this only on the theory that the resolving power at such great apertures is deficient, the result being a secondary image, which, in the case of an extremely short exposure, does not have sufficient time to be registered on the negative surface.

"On thinking the matter over, I concluded that even when exposure was long enough to impress the secondary image on the plate, the phenomenon must be quite superficial. The only remedy seemed to be my old friend acid Amidol which has the unique property of starting development in the deepest layer of the emulsion and working gradually outward toward the surface. This was demonstrated by microtonic sections; even an apparently opaque area showed almost complete transparency where the light struck it first before penetrating farther. There is no need to develop the secondary image. You simply stop the process before the haloids in the surface of the film are reduced."

Amateur Photography In a Quiet Corner of Scotland

By JOHN BROWN, JR.

Those who are intimate with Robert Burns will read into any reference of Bridge of Allan and Allan Waters a poesy bred of reading and dreaming. Those who have been in Stirlingshire and know the beautiful environs and the historic calm that rests on the countryside will loose their souls to go back to the place again. And such of the readers as know Bobby but casually and have never been in that part of Scotland of which this article tells will find themselves transported to a bit of Scotland and a Scotch atmosphere far from the conceptions created by current jokes on Scotsmen.

John Brown, Junior, though a young man of about thirty is a scientist, a chemist, of considerable achievement and greater promise. He is secretary of the Bridge of Allan and District Photographic Society and a photographic enthusiast.

The Browns were aye a braw and canny race. Oddly enough it was a Hughes, Thomas of Tom Brown at Rugby and Oxford fame, who immortalized the Browns and it is George J. Hughes, president of the Camera Club named who wrote us his appreciation of the present John Brown. It would seem that where a Brown is to be given his due a Hughes will be there to give it him. All praise to both. The story that follows will interest the readers as it did the editor who followed the text three times with increasing interest: The first as to acceptability, the second in proof, and the third for sheer pleasure.

On the banks of Allan Water, at the point where that historic stream leaves the glen to worm its way over the Carse of Stirling towards the River Forth, lies the village of Bridge of Allan. Behind it are the wooded slopes of the Ochils and a great stretch of moorland, known as the Sheriffmuir, while to the west and north-west lie the southern ranges of the Grampian Mountains with Ben Lomond and Ben Ledi, the giant peaks of the Trossachs district, acting as sentinels to the loftier and more rugged hills behind. To the south is the ancient royal burgh of Stirling with its once-impregnable castle high up on a rock. Stirling is the waterway to the Scottish Highlands, the entrance to a wonder-land of rugged beauty. Bridge of Allan lies just within the gateway, within easy reach of some of the loveliest parts of a country famed for its natural beauty.

Surely we will find here an enthusiastic band of camera-artists, a society of men and women whose every leisure hour is devoted to the capture of those wonderful effects of light and shade, of cloud and mist, which our Scottish climate provides in such varied abundance and which make such an ideal raw material for a pictorial photographer to work upon. But what did we find?

We find a photographic society with a small membership and a very much smaller body of enthusiastic workers. We also find a large number of camera-users who have no connection with the society but who make frequent excursions to the beauty spot of the district and there expose many a roll of film—upon one another. This is one of the problems with which the society is faced. What can it do to

convert those camera users whose photography is limited to the type of "You take me and I'll take you"? Is it any use trying to deal with people who only think of making permanent records of themselves when all around is the beauty of Nature? We can best answer these questions by considering the story of the local society.

Prior to the war amateur photography had made little headway in the district and yet, even in those days, one did occasionally hear expressed the desire for the formation of a camera club. After the war there was a decided increase in the number of hand cameras used and the idea of forming a society was revived. The principal mover was John J. McKay, an enthusiastic amateur who has made a number of valuable photographic records of buildings since demolished and of events of lasting local interest. Several informal discussions took place but the difficulties in the way were very great. Then, in January of 1922, there came to Bridge of Allan as professional photographer George J. Hughes, F.R.P.S., a man of untiring energy whose enthusiasm knows no bounds. He came at the psychological moment.

About that time another stranger settled in the village in the person of Duncan N. Biggar. He also was a keen photographer and, making an early acquaintance with the writer, these two devoted every available evening and Saturday afternoon to the pursuit of Photography. This meant frequent visits to the studio of Mr. Hughes where amateurs' supplies were available. Mr. Hughes has a sister. Every student of history will agree that, throughout the ages, women have played a subtle part in the shaping of events even though, to outward appearance, taking no active role. Miss Hughes was one of these. She left it to her brother to plant the germ-idea of a society but it is not too much to say that but for her influence the seed would not have taken root. As it was, it grew and grew till within a few months there blossomed the Bridge of Allan and District Photographic Society with a small membership and a large debt. To-day, there is a membership of forty and no debt.

For the first five years the society held its meeting in an old studio at the foot of a garden. A lean-to shed at the back was connected up with the main building and fitted out as dark rooms. These were reasonably dark but they had the unhappy knack of exaggerating the condition of the weather. On a warm day of summer the inside temperature was tropical. On a cold wintry evening one was reminded of Herbert Ponting working away in the Antarctic—only, Ponting did not have burst pipes to contend with! Under these conditions men and women worked and made progress. During the winter months lectures and demonstrations were given in the studio which had seating accommodation for forty people.

The original members of the society will always have a warm corner in their hearts for this hall even though they also carry around with them many a memory of cold feet. The meetings were always enjoyable and the lectures were invariably enthusiastically received, members being glad of any opportunity to indulge in vigorous exercise.

On the expiration of a lease at the end of the fifth year, however, an attempt was made to find more suitable rooms. For a time it seemed as if this quest would prove unsuccessful, but finally an arrangement was made with Mr. Hughes, one of his workrooms having been fitted up as a darkroom for the exclusive use of members of the society. These arrangements have proved to be a great boon to all concerned.

For various reasons, however, there are still only a few of the members who can be described as enthusiastic workers, and yet these few have enabled the society to "hold its own" not only in the Scottish Federation but also in the Affiliation of Societies with the "Royal." It is an illuminating fact that, during the seven years of its existence, Bridge of Allan has twice gained the highest marks in the Federation Print Competition and once in a similar competition organized by the Affiliation.

Bridge of Allan, however, has rendered its greatest service to Amateur Photography through the medium of its exhibitions. The society was inaugurated in the summer of 1923 and, in March of the following year, held a successful exhibition in Stirling, showing a collection of more than four hundred prints by British workers over and above an interesting entry by members. This was followed by an exhibition held in Bridge of Allan in April, 1925, in which pictures from the United States of America, from Canada and from the Continent were shown along with a representative British collection. This exhibition was undoubtedly successful from an artistic point of view, but it resulted in a big financial loss to the society. Nothing daunted, however, arrangements were at once set afoot for the purpose of holding an even more ambitious exhibition during the following year. This venture and the three which followed it were completely successful. They were truly international, being supported by many of the world's leading photographic artists. Moreover, they yielded a cash profit sufficient to completely wipe out the debt which had been incurred as a result of the first two exhibitions. Surely this result proves the wisdom of the saying "If at first you don't succeed, try again."

It is difficult to explain why the Bridge of Allan Salon, as it is now called, has received such whole-hearted support from men of international fame, men such as Julius Aschauer of Vienna, Harald Lonnquist of Sweden, Dr. Max Thorek and Alfons Weber of Chicago, Sigismund Blumann, the worthy editor of this magazine, and

many others. These men have not only sent examples of their best work but they have taken a personal interest in the Bridge of Allan Salon and have shown that interest in such a friendly way as to make the exhibition committee feel amply rewarded for the work entailed. And the work entailed in organizing and carrying through an exhibition such as the Bridge of Allan Salon is by no means light. The exhibition committee consists of five members, but the bulk of the work is undertaken by two of these, Mr. Hughes and his sister, (now the writer's wife). It has been found that a large body of helpers only complicates matters and that two or three, working methodically, can put through the work with greater accuracy.

The next Salon will be held in April and this will be run on the "invitation" basis. In this way it is hoped to show a collection of prints of the highest standard without having to resort to the painful process of elimination.

One of the interesting things about an exhibition held in a village is that it provides an opportunity to study the effect of Pictorial Photography at its best upon the minds of people who had previously divided the art of the camera into two groups, professional portraiture and amateur snapshots. Many such people come to the salons. Some enter the hall with an air of patronage, they "felt that they had to put in an appearance, don't you know." Others "had nothing special to do and just dropped in to see the snapshots." All spend more time in the hall than they had meant to do and most of them come back a second or even a third time. They frankly admit their previous ignorance, though some folk will keep repeating "But you don't mean to say that these are only photographs." Only photographs! This type of person formed the big majority of the visitors to the first few exhibitions but, latterly, it has been a noteworthy and gratifying fact that the people who attend have ceased to regard the exhibits merely as an achievement of Science, but now regard them more as an accomplishment of Art. Thus the Bridge of Allan Salon has already achieved one of its objects. The International Section is, of course, the salient feature of the exhibition, but around the Members' Entry are always to be found admiring groups of relatives and friends whose ideas invariably differ from those of the judge.

In nearly every field of recreation, these days, we find women walking off with the laurels. The Bridge of Allan Society is quite up to date in this respect. Its best amateur worker is a lady, Miss Annie F. Souter, who has kept the President's Challenge Cup for the past two years and, if she wins it again this session, will take it home for good. Such a result would please everyone and yet everyone will try to prevent it!

To save its self-respect, however, the Society has provided itself with two members of world-wide reputation *who are men*. One has

already been mentioned, George J. Hughes, F. R. P. S., who, although he has only been in Scotland for nine years, has probably done more than anyone else to further the cause of Amateur Photography in the district. The other famous member is John M. Whitehead of Alva. Mr. Whitehead is the kind of man of whom people remark "Ah, there are not many of his kind going about." To say that he is a general favorite, or that he has a wonderful personality, is quite inadequate. He has a horror of the limelight and will not be persuaded to address meetings or deliver lectures but he finds genuine pleasure in taking any keen amateur into his studio at Alva and there unfolding the secrets of his work. It is difficult, therefore, to estimate just how much Mr. Whitehead has done for amateur photography in the district. Mr. Hughes is a driving force who carries people and societies onward towards success. Mr. Whitehead is an inspiration.

We see, then, that Amateur Photography in this quiet corner of Scotland is at present undergoing a process of evolution. Some years ago the society sent out an appeal for patrons which met with only a moderate response. To-day it publishes a List of Patrons containing many illustrious names and headed by that of the Lord Lieutenant of the County. Pictorial Photography should prosper, and will prosper, in the midst of such varied and beautiful scenery but any evolutionary process must of necessity be slow. And yet, eight years ago who would have predicted that in a few years time such names as Misonne and Petrocelli would be heard in the Main Street of Bridge of Allan; who would have dreamed that thoughtful members of a camera club in Chicago would send American photographic magazines to a kindred society in the village?

Sonnet

TO OCEA—ON HER PHOTOGRAPH

By Eugene Grossenheider

Your life is like a golden day of June,
 Lovely from dawn to sunset; faultless, fair,
 And beauteous with a beauty time should spare,
 But marked, alas! to vanish all too soon
 In light-destroying darkness. Yet one boon
 We are vouchsafed, for art has fixed fore'er
 This phasis of your comeliness, a rare
 And radiant moment of your life's forenoon.

So has Corot seen with a master's eye,
 Seized, and transfixed in glowing tint and tone,
 One blessed instant of Italian hours:
 Aloft, a dome of over-arching sky;
 Beneath, the green earth richly overgrown,
 And dancers tripping in the shaded bowers.

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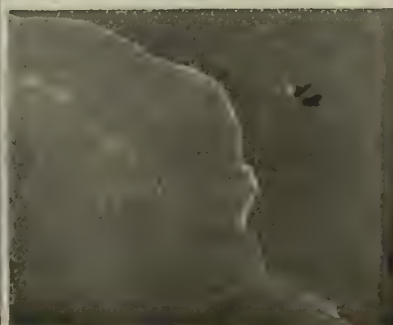
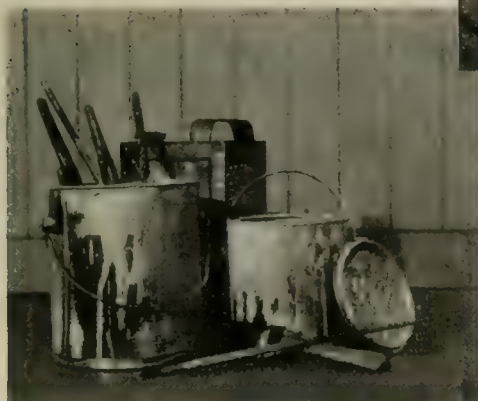


*Medal Print
Advanced Class
Lionel Heymann*

CAMERA CRAFT



FEBRUARY ...
... ADVANCED



SECOND: *F. Y. Sato*
FOURTH: *S. Yamane*

THIRD: *Dr. Max Thorek, F.R.P.S.*
FIFTH: *Julius Cindrich*

ADVANCED COMPETITION February, 1931

Edward Alenius
Peter Alvorsen
P. Atwood
Miss Alva Bettman
Howard Brown
Julius Cindrich
Horace Egan
Josef Feil
Adolph Franzen
Samuel Grierson
Lionel Heymann

H. Inman
Hjalmar Johanson
Mischa Jakobowsk
T. Kobayashi
Theodor Kobinoff
K. Kojimoto
Miss A. R. Lavenson
Otto Lehmann
Agge Levitsky
O. M. Liang

J. W. MacBride
T. Nohira
Olivieri Pedrotti
Raoul Quentin
Narcisso Reyes
F. Y. Sato
Dr. Max Thorek
D. J. P. Williamson
S. Yamane
T. Yoshihara
Howard Younger

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*Medal Print
Amateur Class
J. W. MacBride*

CAMERA CRAFT



• FEBRUARY •



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SECOND: *Roland Calder*
FOURTH: *Hifomu Miyamoto*

THIRD: *Henry Akiyama*
FIFTH: *Edward Bafford*

AMATEUR COMPETITION February, 1931

Henry H. Akiyama
Carminc Albanese
Angelo Astone
Edward Bafford
Fred Beidleman
M. S. Benedict
Kurt Billeb
Arthur R. Bletsch
Lawrence E. Bodine
A. E. Burns
Roland Calder
Lim Eng Chiaw
Robert Coen
D. M. Davis

C. L. Drew
Dr. Irving B. Ellis
H. B. Gray
Arthur W. Grumbine
L. Alice Halsey
Dr. J. William Held
T. A. Ibayashi
R. Iversen
William K. Kirkwood
G. J. Lim
Miss Mary MacAdam
R. Melrose
Hifomu Miyamoto
A. E. Moebs
G. E. Montgomery

F. A. Northrup
Y. Osada
Edgar B. Van Osdel
Ralph Rex
Jose Rubiano
R. A. Schlardroff
P. J. Starkey
Roy F. Stuart
Yasuo Suga
H. W. Thomas
N. A. Tonoff
T. S. Tsukane
John Whitsell
George W. Wing



To Our Friends and Well Wishers

The Christmas and New Years holiday season has passed and our friends have been as usual, or better, unusually numerous and generous in their greetings by photographs, gay cards, and telegrams. We, the makers of Camera Craft carry into the coming year new courage, expanded hearts, and high hopes of making our relationship with readers and advertisers as deserving as ever of the kindest feelings. It is going to be the objective of every member of the staff in each department to give pleasure and to maintain satisfaction. The emotions can, perhaps, be no better expressed than in reciprocation and future actions. We are appreciative of your kindness, we thank you, and it shall be in our material delivery that you shall find the proof of our sincerity.

The Enjoyment of Life

A dear friend in Chicago who will read this with amusement has conceived the idea that your editor might write a book on How to Live. Alas! It remains for him to learn before instructing in the great science of living and art of enjoyment. But however poorly this scribe may conform to what he does know, or thinks he knows of How to Live, there are such laws. They may hardly be formulated, paradoxical though it must seem, and they can be sensed with an innate faculty or a cultivated acumen.

Existence is a condition. It offers many choices. There are sweet and bitter thoughts, kindly and acrimonious feelings, lofty and mean conceptions, pleasant or disagreeable acceptances of circumstances; and there are things beyond volition, as sickness and health, sorrow and pleasure, joy and grief. But even in these we may choose to give way to the latter of each and turn aside from the former. We may revel in small pains or bear great agonies with fortitude. We can find consolation in losses.

Blest is he who has a God and knows his Redeemer liveth. All the scientific knowledge of the ages and the present advanced age cannot supply what is to be gotten from simple Faith. One should not try to reason along material lines to arrive at a spiritual conclusion. It is just as ridiculous as reasoning by faith to a scientific conclusion. Nor is one more foolish than the other. Faith has not been limited to small and weak minds, nor are all agnostics mental types. Not by a jugful.

The choice develops therefore in that we may choose to believe and by that much be happy, find direction in daily living, consolation in grief, or aggressively disbelieve and forego all that.

The Enjoyment of Life may be, after all, being good. You define the term according to your limits. Being good to your fellow man and to yourself. In doing something for others as best you can, in letting others do for you as they offer to do it. In believing the best and refusing to suspect the worst. In right thinking, right living, right dying.

After all, if I were to write such a book as my friend suggests it might prove a transcription of the immortal, sublime, but fallible Bible and at that my book might find some readers.

The Integrity of Photographic Manufacturers

Some time ago we mentioned editorially and have several times written to correspondents in reply to certain inquiries that no branch of industry is so punctilious in claims, so conscientious in delivery, and so generally honest in production as the photographic.

This may have seemed a large assertion without sufficient available proof to warrant it but an experience of over thirty years as a buyer, as a user, and six years as the editor of a photographic magazine might be sufficient to qualify me to issue such a statement.

Now Stuart Chase, a certified accountant and a director of the Labor Bureau as well as erstwhile member of the staff of the Federal Trade Commission, in collaboration with F. J. Schlink, a mechanical engineer, physicist, and assistant secretary of the American Engineering Standards Committee, who was for some years on the staff

CAMERA CRAFT

of the National Bureau of Standards in a book entitled "Your Money's Worth. A Study in the Waste of the Consumer's Dollar", states definitely that there is hardly a line of merchandise in which the advertising is so reliable and useful as in the camera trade.

We presume they do not intentionally segregate the other photographic lines such as films, plates, papers, lenses, etc., from the Camera classification. In fact their quoting a lens advertisement as a shining example of the point establishes that the broader meaning is intended. But let us quote verbatim:

"A second field which is conducted on a high plane is that which reaches the amateur. There is hardly a line of merchandise in which advertising is so reliable and useful, and the calibre of the salesmen in the specialized stores so informed and informing, as for instance, in the camera trade. In many lines of business the sale of second hand goods is relegated to pawn-shops and other inferior establishments; in the photographic trade the best stores do a thriving trade in second-hand cameras, lenses, and shutters, with obvious advantages to all concerned. This is a business in which it is not considered expedient to disparage all but the models just incubated, and furthermore one in which a guarantee is a guarantee."

The first field was Optical Goods, very closely allied to photographic it will be seen.

Now, this book was not written for photographic readers and so no stretch of imagination could conceive propaganda or exploitation. The short paragraph reprinted is all on the subject,—a small part of the chapter not to say of the book. What volume it speaks!

We as part of photography,—photographic magazines are a vital part,—can say with pride and justice that at least some of the honesty in advertising is to be credited to the watchful, conscientious policy of the photographic press. We share with our contemporaries a pride in being scrupulous and clean. The advertisers finding us so have supported us on the basis that one hundred percent integrity all along the line must keep the whole industry on that high plane which has appealed to the authors of "Your Money's Worth."

The book named is published by that sterling firm The Macmillan Company, and our quotation is from page 162.

RELATIVITY

Young blood, fresh mind, high hopes and life
Upon an earth where green grass grows
And roses scent the air to breathe.
Bright sun by day, and wondrous moon by night,
Hills on the far horizon and a river near
Where lazily the water splashes on a shore
And willows dip and sycamores stand by
To watch the seaward flow.

What matters

And who cares how mad Orion swirls
And Universes hurl themselves on Hercules?

Bright eyes, pink cheeks and pouting lips,
Kind thoughts and loving hearts right here and now.
Brave hopes of things to do and to achieve.
Lyrics in pregnant silences and epics
In a touch of hands, whole eras
Concentrated in a Kiss, perchance.

Who cares,

What matters, that the race of man has lived
For ages and shall live a million more.

Calmly the Pleides look down and placidly
The ringed assemblage of our universe
Encircles earth. Each star an atom
And each atom one great universe.

Young blood, fresh mind, high hopes and life—
The cosmic thought expressed, infinity condensed
Into one mortal being, one short span,
To prove God's voice may thunder in the spheres
Or whisper in the unheard motion of the sand.



Managing the Performers

By S. B.

(Continued from January)

So the man or woman who would manage an amateur movie company needs all the finesse of his professional brother and infinitely more patience. In fact, he needs so much patience that he needs it all, and the Hollywood director finds none left for himself. If you don't believe this, listen in when the megaphone is going good. If you are sensitive to strong language do not listen in. The amateur director may not use his loudspeaker that way. He should wear it in his hand as a badge of office as he wears his puttees and cap turned with the visor backwards, in deference to precedent.

Getting down to business, though the foregoing will convey a message to the wise, manage your company continually but politely, as differentiated from momentary losses of temper and chunks of despotism. Do not let anything get so out of hand that it needs strong-willed authority to bring it again into control. Keep a gentle, steady pull on your horse's bit. Don't tug, jerk, see-saw, and abuse. If you ride or drive the noble beast you know what I mean. Just manage, do not boss. But do manage.

Direct by showing how, by imparting, by yourself doing, by creating the emotion which should bring instinctively the proper action. If you cannot impart an emotion you cannot direct. Accept this as true and resign in favor of someone else in your group. A good director, really great director, has been known to save his studio ten thousand a year in glycerine alone. He gets his people to crying without such expedients. You are not expected to be as great as that, but you can get the smiles, the registering of joy, grief, anger, or what you will, without an hour's harangue if you have the faculty of imparting what yourself should feel in the situation being

enacted. This is one of the reasons why directors are named on the screen in capitalized captions, this, or being related to the owners.

Let us now proceed systematically. Your actors are assembled on the lot, which means the garden or the street or the back yard, anywhere under the open sky, if you are going to shoot Kodacolor. Be open to the assurance that colored pictures are worth while even if you must shoot them under more or less difficult conditions through needing daylight and plenty of it. Remember that the less sunlight the less color. That is true to eyesight no less than to the Kodacolor film.

Your actors are assembled, if for ordinary black and white projection, indoors should you so prefer, in which case there will be plenty of artificial lighting. You will see that the flood lights are in place, in plenty of places to be exact, that the spotlights are ready for their peculiarly particular purposes, that your cameraman is on the alert (have him throw away that cigarette, it having happened that smoke in the eye has been the cause of much wastage of time and footage of film) and that the actors are in the mood to proceed. Let all conversation be finished. Explain that any differences of opinion and all debates thereon must be deferred to and till the rest periods. Insist that while action is on and juice is being consumed your will is law, right or wrong.

While rehearsing it has been found helpful to have the Cameraman crank on an empty camera to avoid self-consciousness and train the eyes away from the lens. An actor who looks into the camera is acting to the audience and cannot convey the needs of the play. Looking into the lens will appear as looking directly into the eye of each member of the audience. A desirable thing in Prologues and addresses to the spectators but not in a play. This is important.

CAMERA CRAFT

Go through each scene again and again till action becomes almost automatic. No, it will not kill spontaneity. On the contrary, there being no need to remember, action will be almost instinctive and the mind will be free to feel instead of laboring to recall directions. When you are sure all is well it may be good tactics to practice a harmless deceit and say, "Now we'll shoot this scene," and have the empty camera crank clear through the entirety. Then pretend something was not quite right, do it over and really crank through. Don't tire your company out, on the other hand, do not be too indulgent.

A well-handled aggregation of amateurs will confess they had a better time than one that is allowed to get out of control. In a word, sugar coat your discipline, but see that the discipline is in full dress under the sugar-coating.

With which broad principles, sketchily recorded, you will find yourself a deal better qualified to direct if you have read with that receptivity which you will need from your actors when you do the directing.



Burleigh Brooks Himself

And here we have that enterprising importer of high-grade photographic merchandise, Burleigh Brooks, himself in person, demonstrating the new Cine Nizo as well as the new focussing device and breast tripod. You will note the perfect calm and ease with which the three lens

turret is being held in position and that there is not a sign of vibration though the 16 mm. film was merrily reeling off footage at normal speed. A letter to Burleigh Brooks, 127 West 42nd Street, New York will bring you details.

Lubrication

Just a word of advice which takes the form of warning. When your camera is in need of lubrication take it to an expert. It will last longer and work better if you save the oil can for the auto and let them tend to your movie camera as knows how.

Winter Cine Technique

What the natural light lacks in snap during the months of November, December, January, and February it gains in a white intensity under certain conditions when the Sun filters through clouds not dense enough to make the sky leaden. This light is so diffused as to give flat lighting,—a source of woe to the uninitiated but very welcome to the adept. Such lighting is especially advantageous for Cine portraiture, if we may so call the taking of people for the sake of their faces and changing expressions rather than for the grace of their motion or continuity of a story.

Flat lighting in portraiture has been made classic by the masters in painting and the newly photographic portraitists have left masterpieces studied to this day and seldom imitated in which the lighting is flat. By flat we mean full front and diffused light which casts no side shadows.

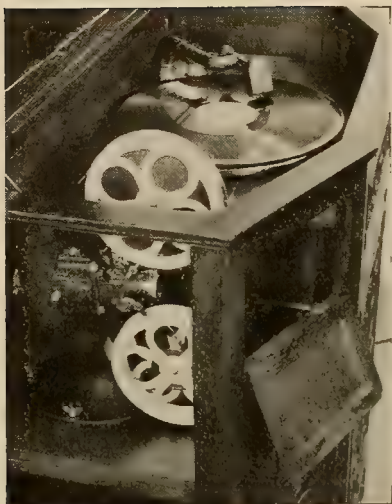
New Portable Talkie Reproducer

A special microscope arrangement which will enable the operator to interject remarks relative to any picture which is being shown and to have his voice come from the loud speaker in entirely satisfactory volume, is hailed as a revolutionary feature of the new Bell & Howell portable 16 mm. talkie reproducer, the Filmophone.

This new combination is especially valuable for business, educational, church and small theatre use. It will also be warmly welcomed in the home.

The Filmophone itself is absolutely portable in the true sense of that word. It

CAMERA CRAFT



The Filmo-Phone Radio

comes in two cases, of approximately equal size, shape and weight, totaling 88

pounds. It employs a Filmo Projector for showing pictures, using 16 mm. amateur size film. Sound is obtained by a synchronized phonograph type of disc, the same as used in theatres.

The microphone feature permits the operator to plug in conveniently at any time, automatically cut out the musical or verbal record accompaniment and make any comments desired in order to emphasize points of a film which may need stressing to meet a specific situation. When a switch on the microphone is released the record sound accompaniment is resumed.

A notable advantage of this microphone arrangement lies in the fact that it will obviously make it possible to use many silent pictures to good advantage. The Filmophone will be marketed with the microphone attachment or it may be secured without the microphone feature which can then be added later.



Association News

The officers are: D. D. Spellman, Detroit, Mich., *President*; George Daniel Stafford, Chicago, Ill., *Vice President*; J. W. Scott, Baltimore, Md., *Treasurer*; Harry O. Baldwin, Fort Dodge, Ia., *Vice President for the Portrait Division*; Wallace E. Dobbs, Flint, Mich., *Vice President for the Commercial Division*; Paul E. True, New York City, *Chairman of the National Photographic Exhibitors Convention Bureau*; and Don V. Chapman, Cleveland, Ohio, *Secretary*.

Outline of Events

During the day the meetings of the Council were held in Parlor 10 of the Palmer House. One evening meeting, on Monday, October 6, was held in the club room of the Palmer House. At lunch and dinner on Monday and at lunch on Tuesday, the delegates were the guests of the International Association, the meals being served in the Chicago Room of the Palmer House.

New Corporation Approved

The most important action taken by the Council was the approval of a plan whereby the old Constitution and By-laws of the Photographers' Association of America will be supplanted by new articles of incorporation and new by-laws. The Pho-

tographers' Association of America, an Indiana corporation, will be absorbed and there will rise in its place the Photographers' International Association of America, a Delaware corporation.

There were two reasons for this action. In the first place, the old articles of incorporation were by no means sufficient to enable the Association to carry on its many activities in a modern, business-like fashion. It will be remembered that the advertising and membership campaigns of the past four years have been handled by an outside organization, the Millis Advertising Company, which assumed responsibility. It was impossible for the Association itself to assume such responsibility under the old articles of incorporation.

CAMERA CRAFT

Since the new Association program for 1931-33 carries with it the proviso that all membership contacts, advertising and financial matters shall be handled by the Association itself, it is necessary to provide a proper constitutional background.

In the second place, the laws of the State of Indiana are not entirely suited to the purposes of the Association. Under the laws of Delaware an organization may be incorporated without having a director permanently located in the state.

Another reason for changing the old Constitution and By-laws is the fact that a more modern and powerful legislative set-up is a necessity at the present time, now that the Association is embarking on an even more ambitious program than that of the past four years. The background for every change has been the realization that the profession as a whole is bound to suffer unless it can present a strong united front through a modern, co-operative organization—in other words, a trade association.

The basic thought is that any progress in the profession cannot be engineered by any one photographer, or isolated groups of photographers,—the co-operation of every photographer in the country can work miracles.

The new articles of incorporation and new by-laws give greater powers to the International Association so that it can successfully carry its work forward; change the name of the Association; provide a new set-up for the executive branch of the Association's government; and arrange for a new plan of membership which will be explained in the following paragraph.

The new membership plan is known familiarly as "100% Membership". It provides that any photographer who becomes an active member of a local photographic club is automatically made a member of the International Association and the regional association in his territory. The idea also works the other way—a photographer who becomes an active member of the International Association, for instance, is automatically made a member of the regional association in his terri-

tory, and is also made a member of the local club in his city or the local club in the city which is nearest to his place of business.

The dues of such an active member will be paid to the International Association. \$5 from these dues will be refunded yearly to his regional association.

The method of determining the dues of an active member as formulated by the Board of Directors and approved by the 1930 Council, are the fairest so far devised. An active member's dues are based on the gross annual income of his studio. Thus a small studio pays smaller dues than a larger studio.

The "100% Membership" plan is, of course, an ideal set-up. It cannot be completely achieved in a week. It will require time. But the delegates of the 1930 Council agreed that everything should be done to put the plan in working order as soon as possible, and the International Association is basing its program on this fact. The International Association wishes to explain, however, that this new plan will not mean the abolishing of any regional or local association now functioning, and also that no regional or local activities for the year 1931 will be disturbed, whether they are now going forward or being planned.

When the new membership plan is working, organized photography will present a strong, united front. It will then be possible to accomplish **anything** that will benefit the profession at a whole.

Election of Officers

The new articles of incorporation also provide that the Board of Directors in the future will consist of ten members, nine to be elected by the Council and one to be appointed or chosen by the National Photographic Exhibitors Convention Bureau. The nine directors to be elected by the Council will be a "rotating" Board. Three directors will be elected each year by the Council. These directors will sit on the Board for at least three years. Thus there will be nine directors at all times. Each year, after the Council has elected three new members, the Board of Directors will consist of three members who

CAMERA CRAFT

have served for at least two years, three members who have served for at least one year, and the three new members.

This system has been made necessary because of the extensive undertakings of the International Association. It is necessary to have on the Board of Directors men who are familiar with the work that is going forward. To put in an entirely new group of men at any time would be impractical.

The officers of the International Association, according to the approved articles

of incorporation, will include a President, a Vice President, a Treasurer, a Vice President for the Portrait Division, a Vice President for the Commercial Division and a Secretary. All of the officers will be elected for one year, and with the exception of the secretary, must be chosen by the Board of Directors from among its own number. The Secretary will also be elected by the Board of Directors, but need not be either a member of the Board or a member of the International Association.



Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President, Harold J. McCurry.....Office of Postmaster, Sacramento, Calif.
Vice President, J. H. Gensler.....222 1/4 Sixth St., Portland, Oregon
Secretary, C. F. Richardson.....Milwaukie, Oregon
Treasurer, H. Sackrider.....Marysville, California

Meeting of the Board

Early in the morning of January 7th the members of your board journeyed from the far north, in Washington and Oregon, and from remote places in California to Sacramento to attend the first meeting under the new regime. President McCurry who had been working like a Trojan or perhaps we might say more accurately like ten Trojans in his multifarious offices of Postmaster, Chamber of Commerce and other commercial club greeter, arrangement committeeman of all sorts, and associate planner of the coming State Fair, attended faithfully the hours of hard work comprised in laying down policies, planning benefits, arranging the convention of your association. As Harold had also been in charge of the publicity for the inauguration of Governor Rolph and nearly half a hundred press photographers from all over the country had to be taken care of, we may derive some idea of the serious purpose with which your ranking official approaches his duties in the PIPA.

Ex-President Chet Coffey, Secretary Richardson, and Editor Gensler from the Northwest, Treasurer Sackrider from Northern California, Directors Morton,

McCullagh and Hansen from the Bay districts were present at the meeting in the Hotel Senator. Directors Todd and Newton were represented by Chet Coffey as their proxy. Miss Ida M. Reed, and Sigismund Blumann were invited as advisory, and Mr. H. L. Corey of the Photographers' International Association attended officially in the relationship established by the new tie-up or affiliation of the International with the coast organization.

The meeting was strenuous and productive. Amongst the transactions may be noted a ratification of the affiliation spoken of above, the continuance of the publication of Hi Lites under Gensler, enthusiastic ratification of Sacramento as the place for the next convention, the acceptance of the main hall of the Auditorium with adjuncts for picture displays, and the appointment of the following committees: Budget, Richardson (chairman), Hansen, Gensler, McCullagh, and Sackrider. Laurence Morton was constituted chairman of the Board of Directors in the capacity of sharing and assisting the president's arduous duties particularized in the constitutional amendments voted at the last convention.

CAMERA CRAFT

Unanimous votes of thanks were placed on the minutes to the retiring, and re-elected officers for loyal and effective service.

The Memorial Auditorium of Sacramento is quite the finest of its kind we have had the privilege of seeing. The locality is central and pleasant; the environments ideal; the acoustics are perfect. It is large and well lighted and has a most effective ventilation system. The Board who viewed it in a body were one in their enthusiasm.

The Convention Bureau and interested citizens of Sacramento are hospitably keyed to helping us to make this the out-

standing gathering of our history and President McCurry's prominent place in nearly every functioning body of the municipality assures us that not only are the bright promises sure to be fulfilled but that those who are authorized to make such promises have been contacted.

Retiring President Coffey having to leave for the east at five P. M. the meeting adjourned shortly after and after an eyeful of Governor James Rolph and a hearty smile with Sunny Jim in the lobby we sought our machines, cranked up and mused home in a drizzle. Not the densest downpour could have dampened the ardor of any of us for we all felt much had been done and that it was good.



Ye Editor Retailleth Newses of Ye Profession and in Quaint Italics Titallateth Ye Sphynx with Hys Quill

New Dworshak Studio

Our old friend Dworshak will now be found at 17 East Superior Street, Duluth, where he has established a truly modern studio with every touch of metropolitan smartness and good taste. A Dworshak portrait was always a thing to admire and in the newer environments it may be possible to even surpass former quality. We presume that the announcement received is intended to welcome friends and fellow professionals as well as prospective clients and with that understanding pass it on to our readers. If you know Dworshak you will want to see him whenever you are in Duluth, and if you have never met him, by all means get acquainted with a gentleman and an artist whose enthusiasm and ideals will charm and inspire.

To Finishers in Northern California

This is the most important announcement of the year to Photo Finishers.

The Junior Convention will be held at the Hotel Whitcomb, on Wednesday, February 4th. Come prepared to spend the entire day, including the banquet in the

evening. Members and non-members are welcome. The convention is for YOU who wish to attend and every Photo Finisher will be made welcome.

Just a hint of the things you can't afford to miss. National president William Burton of Kirkwood, Missouri, an able speaker who knows intimately the problems of small and medium size photo finishers, is the headliner. Also S. C. Atkinson of Regina, Canada, head of the largest finishing plant in western Canada. Then there will be a manufacturers exhibit of the latest appliances that alone will be worth the cost of the entire trip.

At the evening banquet an announcement will be made by Doc Pardee of Eastman Kodak Co., that YOU MUST HEAR.

You can't afford to miss it! Come early and be prepared to hear that which will mean hard cash to you in 1931.

Remember this opportunity is offered to every professional Photo Finisher and the members will not only be pleased to greet but will heartily welcome non-members. This is for the entire craft.



PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D., F. R. P. S.

Defects in Colour Transparencies

Many colour transparencies—usually those that are most successful by reason of their attractive subjects or colour rendering—are spoiled by the presence of small mechanical defects. The reason is, of course, that when handled without great care the exceedingly delicate emulsion coated upon the screen is susceptible to damage more easily, and to a far greater extent than very many imagine. This is especially unfortunate, for the reason that in no branch of photography, excepting the cinema, is it more difficult to make defects invisible by hand-work than in colour transparencies. The makers of colour screen plates often get the blame for small pin-holes, scratches, and like defects, but usually the fault may more justly be ascribed to a lack of delicacy on the part of the worker himself in handling these materials.

Scratches are often caused by rubbing together the surface of the film and its protecting black card when loading Agfa or Autochrome plates into the popular—but for this work inefficient—single metal slides. The latter is not a very satisfactory type for colour plates, for unless every care is taken it is difficult to prevent the two surfaces from rubbing together when pushing the plate and card down into the lower groove of the slide. In this respect the new pattern of single metal slides introduced fairly recently by the Ica Company, in which the plates are inserted from the back by the removal of a second draw-out shutter, offer a vast improvement over the older pattern, and the use of these slides should alone greatly minimize the risk of scratching the films of colour plates in loading.

Although the packing of colour plates may be regarded as dust-proof, and it may be assumed that there are no gritty dust particles between the plate and its protecting black card, it is well to be assured

that the dark slides, as well as the dark-room and its shelves or benches, are perfectly dust-free. The light-traps of many cameras and slides are often not as free from dust, or even grit, as is desirable, and there is a possibility that such may have access to the plate when the shutter of the slide is drawn prior to the exposure.

The small springs fitted to the centres or edges of some slides should be looked to before loading the latter with screen colour plates, for although in course of time these springs partially lose their pressure, this is often sufficient to abrade the highly delicate surface of these plates. On one occasion, after cycling over very rough roads with some colour plates in single slides on my back in the camera case, I found that several of the plates were entirely ruined through the vibration of the machine causing the plate and card to rub against some of these springs, in spite of the fact that the latter appeared to have lost most of their power.

Pin-holes, caused by dust upon the glass sides of colour plates, are rarely met with, because the smooth surface of the glass gives little hold for dust; but there is another possibility of trouble that the colour photographer should be on his guard against. Often with these plates there are small pieces of film adhering to the edges of the plates after cutting, and it sometimes happens that a small particle becomes detached and finds its way to the glass surface of the plate, which results in a black spot of considerable size in the transparency. If such happens to come across the face of the sitter in a portrait picture, for example, the effect upon the transparency may be ruinous. The glass sides of colour plates will normally be found to be wonderfully clean, but it is a good plan to give a light polish with an old, soft silk handkerchief after the plate has been inserted in the slide, taking

great care to use no pressure, such as to abrade the film.

Any spotting upon screen colour plates needs to be very gently done, for even the softest brushes, when moist, may soften and remove the film. It has been suggested that spotting should be done after varnishing. This is a good plan if the spotting medium can be induced to take upon the varnished surface. I have overcome this by charging the spotting brush very lightly with thin gum water, or a very thin solution of Seccotine in water. The ordinary opaque water-colours must not be used for spotting or working up colour transparencies, although many workers do not seem aware of this, judging by the number of colour pictures seen exhibiting black spots as the result of this attempted improvement. Personally, if a tiny pin-hole happens to come upon a part of the picture difficult to spot satisfactorily, I think that the better plan is to leave it. Left as it is, what it is is evident, but attempts at retouching or spotting may bring about a result far more obtrusive than the original defect. I remember not very long ago seeing a small pin-hole on the face of a sitter in a portrait colour transparency. Spotting it with a colour too intense, the photographer had given the impression of an exceedingly unpleasant pimple upon the sitter's cheek.

When spotting colour transparencies, every care must be taken to ensure that the colours are of the right depth and colour to match the surrounding area exactly. This is not difficult if the work is being done in good daylight, but spoiled colour plates should be used for experiment before attempting work upon a good transparency.

The film of a colour plate is very little different from that of an ordinary negative, except that any attempt at removing inefficient work is likely to spoil the transparency entirely. For this reason every care must be taken to get the work done with one light touch of the brush, or the fewest touches stipple fashion in the case of large defects.

According to my own experience colour plates are now of a higher degree of me-

chanical perfection than was the case a few years ago, and even the green spots almost inseparable from the early Autochromes—and by no means absent a year or two ago—are with the latter batches seldom met with. Prevention is better than attempts at cures, and with care this is possible to a far greater extent than many workers imagine.—B. J.

Flashlight and Facial Expression

There is a great deal of both professional and amateur flashlight portraiture, in which, in spite of much writing thereon and many improvements in powders and apparatus, we still have a good deal of what I call the "flashlight expression". Recently two German workers, H. Bock and J. Eggert have been experimenting on the time and phases of intensity of a magnesium flash. They found the total time of combustion to be 0.183 of a second but that of this time only 0.106 was effective, amounting to ninety per cent. Furthermore that after the powder had commenced to emit light 0.02 elapsed before the effective illumination was reached. Now the point to which I wish to draw attention is this: The time it takes for light to make an effect on the brain, create an emotion, and express it in facial change is about one hundredth of a second, that is half the time it requires for the light of the flash to have acquired the intensity necessary to do its work on the plate. As I interpretate it the weak light of the first part of the flash is enough to produce a change of expression and just as it is developed the full light of the second phase records it. After ninety per cent of the light has been evolved there is still a residuum that takes up 0.06 to die out. Also that the reaction time for the face muscles is a minimum, some observations have given it as much as a fiftieth, but even so the face would be altered before the record was made.

The importance of the above lies in this that if the flashlight expression is to be completely abolished then the makers must produce a powder in which the full intensity of the light is attained at an earlier phase of the combustion. It is a chemico-physical problem that can doubtlessly be solved.



THE AMATEUR AND HIS TROUBLES



Conducted by SIGISMUND BLUMANN

A New Microscopic System

A new microscopic system, which, using invisible, ultra-violet light, is able to reveal the nature of minute objects with theoretically 19 per cent greater detail than the best visible-light microscope can yield was reported today at Charlottesville, Va., to the Optical Society of America by A. P. H. Trivelli of the Eastman Kodak Research Laboratories and Leon V. Foster of the Bausch & Lomb Optical Company, both of Rochester, N. Y. The microscope constructed by Mr. Trivelli and Mr. Foster is expected to be a further step in the process of permitting clearer pictures of microscopic objects to be made by biological scientists.

Photomicrography by ultra-violet light is not new, but experimentation heretofore has been conducted with ultra-violet light from a point in the spectrum comparatively remote from the visible. The system worked out by the Rochester men uses light closer to the visible and yet makes the indicated 19 per cent gain over visible microscopic systems. Use of light nearer the visible portion of the spectrum avoids the expensive necessity of using quartz instead of glass for lenses and in other ways is simpler than other ultra-violet microscopic systems. Also it permits the use of ordinary biological microscope slides with the object for examination mounted in Canada balsam. Previous ultra-violet micrography has required specially mounted slides because light of wavelengths previously used was too greatly absorbed by balsam.

Microscopy using visible light, according to Mr. Trivelli, "has reached such a state of perfection that very little more in the way of improvement can be accomplished. The use of ultra-violet light, however, has brought forth many surprising results."

A demonstration of microscopic pictures obtained by visible light and by invisible

light with the new microscope accompanied the paper. One comparison, with its subject a grain of hollyhock pollen magnified 300 times, showed the minute object surrounded by nothing more than a vague, grey ring under visible light. The ultra-violet light picture of the same grains showed the ring resolved into a circumference of tiny spines previously not in evidence. Sharply increased detail showed in other ultra-violet photomicrographs of shells, leaves, and a section of calfskin.

The light source of the Trivelli-Foster microscope has a wave length of about $1/70,000$ th of an inch, which is in the ultra-violet portion of the spectrum. Since ultra-violet light is invisible, the microscope's results are recorded on photographic materials. The system is so arranged that the object to be examined can be focused and viewed by visible light and then, by a change of the light filter, photographed in the greater detail by ultra-violet light.

Quoting the Trivelli-Foster paper on the comparison with visible microscopy: "Photomicrography with radiation of 365 millimicrons" (about $1/70,000$ th of an inch) "makes available a considerable increase of resolving power" (ability to show detail at high magnifications), "or alternatively, if the resolving power obtained with visible light is sufficient, the use of the ultra-violet enables an increase of depth to be obtained by reduction of the aperture."

One phase of experimentation with the new microscopic system involved the discovery that sandalwood oil, used in connection with one element of the optical system, improved the resolving power because it absorbed much less of the particular wave length of ultra-violet light used than did cedar oil, ordinarily employed.

CAMERA CRAFT

A curious sidelight of the demonstration accompanying the paper was a comparison showing the microscopic sections of the discodrellid worm made with visible light were clearer than with ultra-violet because the worm's surface contained a protective layer against ultra-violet rays.

Snap Shooting in Winter

If you owned a machine that produced dollars you would consider yourself a fool to put it away because it is rainy weather or too cold. A stormy night seldom keeps you from going to the theater when your favorite show is on. There is as much fun in making winter snap-shots as summer ones. A glistening sidewalk with the familiar streets and the same old people walking along becomes pictorial. You will be astonished to find you are getting pictures the other fellow has been able to show. Open the lens a little wider, set the speed for a longer exposure, and try it. With an umbrella over your head or under an awning, marquis, or a propitious doorway what do you care how wet it is?

You Pay For What You Gain

It seems very difficult to convince the novice that ultra aperture lenses lose in flatness of field in proportion to their gain in light transmission or speed. With the short focus of Cine lenses this is of comparatively little importance and in fact often a help in subordinating the unimportant background and so accentuating the action and the figures that carry the major interest. But be impressed with the need of carefully focussing on what you want in focus. You cannot trust to the lens to be intelligent. The better the lens the better picture it can be made to produce if you make it so produce. The faster the lens the more hours of possible picture making if you know what to do with ultra apertures. It is not hard nor does it call for deep knowledge. It calls for common sense and just enough familiarity with the principles of optics to entitle you to own a camera with a fine lens on it. Cameras in the Cine field have now virtually been reduced to the basis of "You press the button. We do the rest." But, man alive, you must know enough to locate the button and you must be clever enough to know when to press it.

New Use for Translite

The holidays are over but many of those who are forehanded may even now be preparing their greeting cards and folders. Translite paper, an Eastman product, is sensitized on both sides and thin enough to fold. The double sensitization enables one to print a folder on each page thus obviating the former need of four-folding to hide the blank backs. In order that light may not penetrate and the image print through all that is needed is to put a sheet of mat-black paper behind the sensitive paper. In detail, put the negative in the printing frame as usual. Put the translite paper (either side down) on the negative. Put a sheet of dull finished black paper on this. Put in the back of the printing frame, clamp down and expose in the ordinary way. To print on the other side do exactly the same thing. The black paper does the trick.

A Photo Note Book

Making pictures with a definite object and persistently working to a purpose adds a new interest to the hobby. We recently saw what the maker called his Photographic Note Book. The prints were made with a Rolleiflex which takes pictures about $2\frac{1}{4} \times 2\frac{1}{4}$, though a Memo or Leica would serve wonderfully for the purpose. These prints were mounted in a bound blank-book at the left of each page and beside them were carefully hand lettered captions. Most of them were representative of the homes and gardens of the maker's friends. You may specialize in your favorite subject.

Snow Scenes to Order

Dip the tips of the bristles of a nail brush into a saucer with a little India ink smeared over it and with a table knife moved along these bristles spatter your snow-scene negatives. Hold the brush far enough away to avoid large blots. Or use an atomizer and give one squirt. If not as you would have it try another squirt. Or, best of all, if you have an air brush and know how to use it avail yourself of that. Should you prefer to make the snow fall on the print, working each one individually, use Snow White in solution just as directed above and spatter the picture instead of the negative.

SALON WEEK
IS COMING



EVERY PRINT
A WINNER

CLUB NOTES



Forthcoming Exhibitions

Portland Society of Art, Photo Section Annual Exhibition April 17 to May 18, 1931; Closing date March 27. Limit four prints. Address Photo Section, Portland Society of Art, L. D. M. Sweat Memorial, Portland, Maine.

Japan International Salon, May 1st, 1931 to June 31st, 1931, to be shown in Tokyo and Osaka. Address: Tokyo Asahi Shimbun, Tokyo, Japan. Closing date, March 15th, 1931.

Camera Enthusiasts of San Diego First International Salon, May 1st to 20th, 1931. Address: Miss Florence B. Kemmler, Secretary, 3150 Logan Avenue, San Diego, California. Closing date, April 5th, 1931.

First Uruguay International Salon. February 2nd to 7th, 1931. Address F. C. Muller Melchers, Montevideo, Miguelete 1503, R. O. del Uruguay. Closing date, January 10th.

Scottish National Salon. February 14th to March 7th, 1931. Address Robert Steedman, Esq., Honorary Secretary of the Salon, Pilmuir Hall, Dunfermline, Scotland. Closing date, January 17th, 1931.

Eighteenth Annual Pittsburgh International Salon. March 20th to April 19th, 1931. Address B. H. Chatto, Secretary, 1300 Milton Avenue, Pittsburgh, Pennsylvania. Closing date, February 21st.

Those who intend to enter Salons are advised to have their names put on the mailing lists of the organizations fostering same so that entry blanks may be received sufficiently in advance for adequate preparation.

The Royal Photographic Society

Two more Americans were admitted to the Fellowship at the last meeting of the Council, G. Rayson Brown and Glenn Earl Matthews; and four Associates, Clifton Adams, W. Hurley Ashby, Nicholas Boris and J. F. Collins. It is a pleasure to welcome these countrymen into the company of their peers and to congratulate them.

Newark Camera Club

Things seem to have been quiet during December at the club and who wonders. Even the lure of photography and of the genial company of fellow Nuts is not equal to the home fires about Christmas time. But Woodburn is president, Kohn is Vice President, Bucher is Secretary, Graether is Treasurer, Hall is Chairman of the Program Committee, and we gather from a word dropped here and there that Van Reyper is at the head of the House Committee. With such men in charge of affairs things cannot be dull for long and we may expect news shortly.

Pictorial Photographers of America

January gave the members a demonstration of Carbro Color Process under the

auspices of George Murphy who imports the material, sells it, and loyally insists on everybody knowing it. If it weren't for Murphy where should we turn for carbon and carbro supplies? The Element of Color in Pictures, Its Use and Effect by Miss Isabel Whitney, and artist and director of the Art Alliance gave the proper Highbrow touch and stepped the minds of photographers up to the consideration of things beyond negatives and papers. The January competition was devoted to Babies. Bless the hearts of the P. P. of A. How did they know I had a perfectly new grandchild?

Fort Dearborn Camera Club

The new officers are not so new but seeing the names will assure the readers they are darned good. Every officer was re-elected. This landslide in maintaining incumbents also took in the various committees with the exception of one vacancy which was filled by electing William C. Duncan, Director. On the 9th the annual dinner was served a Russe at the Maisonette Russe and our mouth waters at the thought of Borscht and Knobloch. The latest is that the Fort Dearborn is going

CAMERA CRAFT

to have a charter and will take its place among other distinguished clubs as also Inc. This we learn through Secretary Hiecke who promises to be good and send us all the news.

Portland Society of Art

The Photo Section of this esteemed institution will hold its annual exhibition from April 17th to May 18th. The closing date is set for March 27th. You are invited to prepare now and to remember the high standards of the Portland in selecting your four prints.

California Camera Club

We are happy to chronicle two events of intense interest to us here in the precincts of the club and perhaps of wider interest. Miss Evelyn Young, whose activities as secretary have had so much to do with the photographic activities of the C. C. C. is now Mrs. M. K. Curtis. The fortunate Mr. Curtis has been an active and highly esteemed member for some years and the couple are fortunate in holding so fine a common interest as photography offers. As the mouthpiece of a unanimous aggregation we say God be with the couple always and give them happiness, prosperity, and health. May younger Youngs carry their virtues into posterity in due time.

Professor Genss has been known to us for a quarter century or longer as one of the great musicians who settled in this part of the world. It now transpires he is an amateur photographer and enthusiast. With characteristic generosity he gave the club a concert in January.

Chicago Camera Club

Good old Chicago. How we look for its welcome when in that city. At the club there is ordinarily so much razzing while we are present to be the butt that the shots of gangster pastimes are drowned in the voices, especially of Harry Phipps. He wasn't there when we attended meeting last and our afflatus was dampened, punctured, half-hearted, what you will. There was the old time welcome and the crowd but we felt our desultory talk was running on flat tires. That they call me Sig is a distinction whenever and wherever it happens in an impulse of friendship. May it be granted me to be Sig to

every real photographer. As to news, look in the Salon Catalogs for a directory of Chicago Camera Club Who's Who.

The A. A. A.

When the graduates of the Photographic Department of the Extension Courses of the University of California organized their Alumni they builded better than they knew. Under the able instruction of P. Douglas Anderson they had qualified as picture makers and technicians, now they have created endless opportunities for seeing the works of master pictorialists and of getting that incentive to creative work which comes of showing to their peers what themselves could do. For only an organized club can ask others to send prints for hanging and only a club can give exhibitions which command a wide attention.

The first exhibition was hung at the rooms of the Extension Building and from the start attracted appreciative audiences. Several camera clubs and at least three prominent pictorialists were shown on the well planned walls. The prints formed the subject for talks by competent authorities and from these the members gained further constructive knowledge.

All credit to the University of California for accepting the importance of photography as a cultural and practical branch of knowledge and honor to Professor Anderson for having so ably proven to the university that their idea was right and even greater honor for the splendid work of his pupils in whose achievements his own is proven.

Salons

The attention of pictorialists is called to the list of Salons published in this and other photographic magazines. It is given space because the publications feel that the welfare of photography depends on the making of pictures, and the making of pictures, especially better pictures, depends on their being shown. On all of these the welfare of the photographic magazine must base its hope of success. Our interests are unified and closely related. The salons will never die while the impulse to create works of art exist. Singers do not sing in the wilderness for long.

NOTES & COMMENTS



Zeiss Kolibri Camera

It is the day of small negatives. The economy of cost and space, the fine grain now embodied in negative material permitting of great enlargement, the convenience of putting the entire equipment into a side pocket all contribute to the popularity of the diminutive camera. Of such the Kolibri appeals on sight with that workmanship that distinguishes a Zeiss product and the ever impressive Tessar lens of same make. Your dealer will gladly show you and let you handle a Kolibri for acquaintance will make sales.

Andre Films

Film used for taking pictures on Salomon August Andree's disastrous attempt to fly over the North Pole in a balloon has been developed, revealing photographs good enough to be reproduced. This information came by radio to the Eastman Kodak Company today from Sweden.

The message received in Rochester from Hasselblads, a photographic firm in Gothenburg, said: "Andree Kodak Film developed by Docent Hertzberg. Some pictures can be reproduced. Time of expiration 1898."

The pictures of the tragic adventure thus revealed had lain undeveloped near the explorer's body in the snow of White Island since the winter of 1897-1898, the hardships of which finally defeated Andree and his companions.

Recovery of Andree's pictures increases the similarity of the discovery of Andree's party to that of Scott. Photographic film developed the better part of a year after the Scott party perished in Antarctica on its way back from the South Pole gave a graphic record of the explorers' adventures.

Admiral Perry also, both before and after the time of Andree's flight, used a Kodak to bring back records of his explorations, culminating in his discovery of the North Pole. In fact, the famous American Arctic adventurer offered a testimonial

to the Rochester product on two different occasions and his words were used in advertising by the Eastman Kodak Company.

In recent exploration, of course, photographic implements have been a common part of the equipment of expeditions.

Smokeless Flash Cartridge

Thanks to John G. Marshall of Brooklyn, N. Y., Smokeless Flashlight Cartridges are now on the market. They consist of small boxes with a fuse projecting from the side and are filled with "Marshall's Smokeless" flashlight powder. Indoor pictures can be taken as easy as outdoor snaps by simply placing the camera on a table or a tripod, and the cartridges on another table, using a thick newspaper to protect the latter.

The camera is set on "time", the shutter opened and the cartridge ignited. After the flash is over the shutter is closed. The usual electric lights of the room are permitted to burn during the exposure as they have no effect on the film for the period the shutter is open. However lights that will actually show in the picture should be turned off.

A cartridge will fully illuminate a 14-foot room even with a box camera but with folding cameras using stop f.11 or f.8 a 20-foot room may be covered.

This development gives the amateur an opportunity to follow his favorite pastime just when he has the leisure to do so and without the old objection of smoke, odor, and dust.

Burleigh Brooks New Address

Make a note of the new address which was 136 Liberty Street and now is 127 West 42nd Street, New York. This brings a most popular and eminently established business right into the shopping district where visitors to the great city can conveniently call and see what latest importation is available. Remember 127 West 42nd Street. The Astor will be your Broadway landmark.

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Photoflash Lamp Prices Reduced

A substantial price reduction on the new Photoflash lamp, already in wide use as the flash source for flashlight photographs, has been announced by the General Electric Company. The lamp, formerly retailing at 40 cents, now lists at 25 cents. This reduction will greatly accelerate the market for this new product. The rapidly increasing use of the Photoflash lamp for both professional and amateur flashlight photography is responsible for the substantial price reduction.

New Wollensak Binocular

The Commander binocular offers one of the most attractive items of the Wollensak line of optical products. It is a four-power, retailing at \$10, and at that remarkably low price gives a wide field of vision and good correction. The Commander is equipped with large size eye-piece lenses, which lend themselves readily to eyes of whatever separation. A distinctive feature is the finish, leather being substituted by solid color material and is claimed to be more durable and pleasanter to the hands. A rigid leather case is part of the outfit. See it at your dealer or write Wollensak Optical Company, Rochester, New York.

Mallineroth

Mallineroth chemicals are particularly made for photographic use and are photographically efficient. The Sulphite, for instance, does not cake, gives clear solutions, and is full strength. The Carbonate being mono-hydrated, is of uniform strength in that it gives up and takes on none of the atmospheric moisture. Specify Mallineroth.

A Frame for Your Photographs

The old and well known firm of Fred M. Lawrence Company, 2301 Wabansia Avenue, Chicago, are offering the trade a complete line of modern frames to harmonize with the photographs of the day. Their stock is very complete and of great variety and we are informed that the quality and prices are absolutely right. Mr. Charles Spitznagel, the direct representative of the Lawrence Company is now on the Pacific Coast prepared to show samples of the complete line and our trade readers will find it advantageous to welcome him.



New Filmo Catalog

The 1931 Filmo Catalog, just issued by the Bell & Howell Company, might well be termed a popular textbook on amateur movie making.

In this new book are to be found intensely interesting discussions on such subjects as why color filters are used, the principles of exposure, and when and why to use a tripod. Among other topics treated in a thoroughly popular but authoritative manner are artificial lighting for indoor movies, titling, editing, and screening. A discussion on speed lenses is particularly valuable, as is also a short but meaty section on the Filmo optical system for Kodacolor projection.

The catalog's comprehensive listing and description of amateur movie making products, including many new and unique accessories, is sure to be of definite value to anyone who owns or expects to own a 16 mm. camera or projector.

The book is unusually well illustrated. A number of full-page cuts are used to good effect. The arrangement of material is noteworthy, and makes for quick reference. Get your copy.

Fumosin Flash Powder

Dr. G. Krebs of Geka-Werke Offenbach, manufacturers of that Famous "FUMOSIN," have, through recent improvements,

CAMERA CRAFT

perfected their powder to such a degree that they are now guaranteeing its anti-hydro quality.

Both ingredients are packed in tin which separately will keep indefinitely, and when mixed and ready for use, can also be left for any length of time and still be immune to atmospheric conditions, whether it be tropical heat, dampness or fog, and will neither deteriorate nor cake.

The nature of its packing, which is tin, proves it to be a very high quality powder with a faultless orthochromatic reproduction of colors as its flash spectrum is the same as the sun spectrum.

Perkins Portable Twin Arcs

The Photogenic Machine Company of Youngstown, Ohio, have made so many photographic lighting devices and for so long a time that they have acquired a line that cannot fail to cover any and every need. The range of prices and strength of lighting can be made to satisfy whatever demand. Write for a catalogue and see what your dealer can show you in Photogenics.

Roehrig-Bielenberg Colors

The professional colorist is captious, exacting, sophisticated. Claims mean nothing to him and results everything. We know of many such who specify Roehrig-Bielenberg Colors and use no other. The makers should like to send you further information if you write to them at 30 Henry Street, Brooklyn, N. Y.

School in Commercial Photography

The Commercial Art School of Chicago offers day and evening courses of a comprehensive scope and intensive training in every branch of professional commercial photography. You are invited to write to The Commercial Art School, Department O. P. 116 Michigan Avenue, Chicago for information and terms.

New York Institute Graduate With Brazilian Institution

One of the most interesting and important expeditions of recent years left New York City December 26th. This was the Matto Grosso expedition headed by Capt. Valdimir Pefilieff which will spend approximately one year making talking motion pictures in the jungles of unexplored Brazil. The photographic and motion pic-

ture work of this expedition will be performed by Floyd Crosby, a graduate of the New York Institute of Photography who has done excellent work with William Beebe and other explorers. Graduates of the New York Institute are making names for themselves as is further shown by the fact that two exhibitors at the annual show of the Camera Club were graduates of the Institute. Mr. S. F. Falk, the president of the New York Institute of Photography, 10 West 33rd St., New York, will be glad to answer any inquiries and send full information regarding the school and its work to anyone who is interested.

Holliston Photo Cloth

We can conceive of no more novel, welcome, or original Christmas greeting than a folder of five or six pictures of the sender's home and family, or views of the home-town made in the Holliston way. Professional finishers would do well to sample and aggressively exploit such folders for a substantial increase in profits and otherwise unattainable business will accrue.

University of California Extension Courses in Photography

The Extension Division of the University of California desires to announce the 1931 courses in photography under the tuition of P. Douglass Anderson. The success of the previous years has been beyond all expectations and the classes have grown large and have shown progress to an extent that encourages the University authorities and Mr. Anderson.

In San Francisco the Junior class will start on Monday evening, January 12, at 7 o'clock, in the University of California Extension Building, 540 Powell Street. The Advanced class begins work at the same time and place on Thursday, January 15th.

The Oakland classes meet at the University Extension Building at 1512 Franklin Street, Oakland, with the Advanced class only on Wednesday, January 14th, at 7 p. m.

These various classes will be found listed in the Curriculum Register as Advanced Photography 3b and Junior Photography 3a.

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Pako Means Efficiency

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Hyper Speed Emulsions

Be prepared to read the facts of Eastman Hyperspeed Emulsion in the next issue. You are vitally interested.



Conducted by G. A. YOUNG

Das Deutsche Liehbildt

We doubt if our supply of adjectives is sufficient to adequately express our admiration of this 1931 edition of the German Annual of Photography. It performs completely all of the proper functions of a photographic annual. Each photograph shown is technically perfect, the quality of the reproduction leaves nothing to be desired, and the pictures are so selected as to give a virtual cross-section of all photographic endeavor. It is hardly probable that all of the pictures should appeal to any one taste but what ever your preference may be you will surely find several excellent examples of that type of work in this book. The publishers, Messrs. Robert and Bruno Shultz, selected the 160 illustrations from a total of over 42,000 submitted to them. This year's volume contains about 60 more reproductions than formerly, this increase being made possible by greatly increased sales. There is an individuality to this book that is difficult to describe. It is partly due to excellent technique throughout, partly to unusual subject matter and treatment. You must see the volume to appreciate this quality. The finished product gives eloquent testimony to the infinite care and good taste exercised in its preparation. For example we note that the tone of the ink has been altered from a warm brown-black in some cases to a cold blue-black in others in order to best reproduce the individual characteristics of each print. The text includes articles on "Pictorial and Materialistic Photography" by H. Kuhn, "Lenses With an Angle of View of 180°", by Dr. H. V. Socher, "Photographing With Panchromatic Plates", by H. Kuhn, "The Human Countenance", by Dr. Ludw. Ferd. Clauss, and a foreword by the publishers. An English translation is furnished free of charge. We must warn our readers that this book will surely go

out of print in a hurry. Price \$4.00. Published by Robert and Bruno Schultz, Berlin. Obtainable from the Camera Craft Book Service.

Panchromatic Photography

Photo Miniature No. 203 is now available dealing with the subject of Panchromatic Photography. The high standard maintained by the publishers, Tennant & Ward of New York, over a long period of years is sufficient endorsement as to the quality and accuracy of the writing. It is the writers purpose to point out the advantages and opportunities offered by the use of panchromatic materials and the proper light filters which he feels have not been fully appreciated by either the amateur or professional photographer. Price \$.40. Obtainable from the Camera Craft Book Service.

Cameragraphs of the Year

This publication of the Japan Photographic Society includes pictures from the First International and Sixth Annual Salon sponsored by that group. The book contains 167 reproductions by workers of all nationalities. With a few exceptions the pictures are of salon standard but we are sorry to record that the press work is not all that it might be and as a consequence those pictures whose beauty depends upon delicate gradations are at a disadvantage. The book also contains a foreword and a discussion of the pictures written in English. We regret that we received no indication of the selling price of the book.

Photographisches Praktikum

This is the 1931 edition of the well known text book of photography written by L. David. For those who read the German language no more complete or up to date practical treatise on all aspects of photography could be found. Published by Wilhelm Knapp, Halle (Saale), Germany. 16 rm. (paper) 19 rm. (cloth).

MARCH, 1931

CAMERA CRAFT

REG. U. S. PAT. OFFICE



Symphony in Blah

Valentino Sarra

VOL. XXXVIII NO. 3

PRICE 20c

Founded 1900

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Still Life

Rochester Salon

Toroji Mayeda

CAMERA CRAFT

» *A Photographic Monthly* «
SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California

FOUNDED MAY 1900

VOL. XXXVIII

MARCH, 1931

NO. 3

Facial Types in the Movies

By SIGISMUND BLUMANN

(Illustrations by Courtesy of Warner Brothers, Goldwyn and Paramount Pictures)

James Nichol Doolittle who spent many years in close contact to those mysterious, alluring luminaries of the screen about whose lives and personalities we all love to weave romance, has told us something about them from the viewpoints his experience established.

From a remoter point of vantage, without the familiarity of everyday contacts on the one hand, or the glamor of the unsophisticated on the other, perhaps I may be able to bring another consideration to the subject.

Is there a Movie Type? Is the Motion Picture Actor or Actress typical of anything? Or are they just human beings with a certain occupation which may or may not shape their private lives, and which may or may not make their face and features conform to a more or less common classification.

From the pictures already published in this magazine and from those with this text, as also from what may appear in time to come you will no doubt conclude that the females are handsome, passable, just plain, and the males likewise and also. Deliver me from grouping them. You are the judge.

You will see intelligence on some faces, temperament, culture, refinement, or the lack of each and all on some others. Probably none of the latter have or will appear on these pages. Our preference is always for the best.

The deduction is that a Motion Picture actress is just a sweet little girl who has grown up, physically and often mentally, into another human being. She is earning a living and something over by such pulchritude as Nature or Art has provided, such talents as were inborn or cultivated, or such ability to conform to megaphoned orders as help put over emotions.



Dorothy Mackaill

By Elmer Fryer

Warner Brothers Pictures

The Phrenologist, the Faciologist, the Psychologist might each write an analysis of Dorothy and each differ from the others. Certainly her Press Agent is to be credited with as much insight into her character as the stranger and we may as well take his word as anybody's. Also your opinion as gained from the portrait will do for your acceptance.



Loretta Young

By Elmer Fryer

Warner Brothers Pictures

Loretta, likewise subjected to analysis by the various ologists will give character readings in protean variety. I for instance, trying to arrive at conclusions from the dedication handwritten on the pictures sent am impressed by the similarity of penmanship common to all. The secretaries, at least, run true to form. God bless them.



Eddie Cantor

By Kenneth Alexander

Samuel Goldwyn Pictures

Eddie has a history. He is a City Boy who has made good in the country. The shrewdness of the East Side tempered by a great humanity and sense of humor. Knowing the facts I can plainly see all that. But suppose you and I knew nothing of this—might not this face mean bank clerk or store-keeper or anything matter of fact, but successful?



George Arliss

By Fred R. Archer

Warner Brothers Pictures

Of course when genius of a very high order is portrayed you cannot go far wrong. The impress of greatness is not to be denied. Arliss is one of the eminent men in his profession. In such cases we recognize—not type but—the visible evidence of ratiocinations. Still you have not arrived at a Movie Type but a human type, irrespective of specialization.



Douglas Fairbanks, Jr.

By Elmer Fryer

Warner Brothers Pictures

Looking back on a meeting with Douglas Fairbanks, Pere, and recalling the pleasures of Bagdad, the Three Guardsmen, Robin Hood and other pure joy pictures, that made me a boy again, I can read all sorts of wonderful things into the face of Fairbanks, fils. Here is a fine face, a noble brow, a strong back jaw and a carefully observant and appraising pair of eyes. Might not your boy look like this and never evince even a taste for the Movies? Is it a Movie Type? You tell.



John Barrymore

By Fred Archer

Warner Brothers Pictures

The Barrymores and the Drews are to American Theatrical History what leaven is to bread. They always stood for the best. John has not lowered the family standards. It was genius that enabled him, a legitimate actor, to get millions and a concession of his own sweet way from the Movie Magnates. And it was sheer ability that enabled him to pay dividends on the investment. I have met several high pressure salesmen — in Stock and Bonds for instance — that looked like this. How about Movie Types or Actor Types?

From indications as observed on the bill boards she must be a comfortable cozy armful able to osculate acceptably. As yet we cannot say she must have a pleasing voice. But perhaps the Sound Machines libel her.

The male is only somewhat different. He must be in addition a virile He-man or a Sweet Darling of the erstwhile Matinee Girl. He needs to ably hold the alluring armful and respond convincingly to the osculation. Of late, with the advent of Metropolitan Stars, he must sing divinely to get ninety percent of the spot, front, and center.

That is what we, the public see.

Comes the created world of the Press Agent. Seldom possessed of poesy or the finer conception that not all of the public love the crude, the erotic, or the broad, he has given us a Movie Type that is not altogether good for steady diet. The loud pedal is always on when an actor gets drunk and the individual amongst the profession who attends church regularly, is a devoted husband and father is poor stuff for newspaper publicity. Yet the atmosphere of Hollywood is not tainted. The Morals of the Motion Picture Colony are not flagrant. Your daughter would be as safe amongst these men and women whom you see flickering on the silver screen as amongst an equal number of Bankers and Bankeresses, let us say, or doctors, or lawyers.

This eliminates more factors that might encourage the formation of types. Really we are getting down to basic facts. We are justified in making the statements that when a Movie Queen (horribly common phrase) is good she is good. When she is pretty she is pretty. When she is talented she is talented. And when she is the reverse, Oh! Ye Gods! How reverse she can be.

And there you are.

But Male and Female He made them of common clay. And for the most part they certainly are good to look at. Why should we ask for more. Unless they insist on talking at us from the screen. Then we ask for so much more than we are getting and shall probably never get.

But how about Types? Well, the Modiste and the Tailor make Types these days—and, yes, the Drug Stores. "Even as you and I."

So, too ra loo ra ley, we move in Rondo Form to the beginning and in order that some end may be arrived at conclude that those Movie People are not Types but working folks and let it go at that.

The Second Rochester International Salon

By E. P. WIGHTMAN, PH. D., F.R.P.S.

(Illustrated from Prints Accepted and Hung)

(Continued from the February issue)

"A Spanish Alms House" is different in subject matter from most of the work of Alexander Keighley which the writer has seen, but is a carbon print in his usual bold style. It is the outstanding one of the four of his which were hung. It could probably have been improved somewhat by having the woman at the door turned so as not to be looking directly at the camera. His "Crossing the Bridge" is also a splendid composition, but it lacks clarity, and is a trifle too dark and muddy.

"Symphony in Blah!", by Valentine Sarra is a humorous genre of strong public appeal, but lacking in transparency in the shadows, a fault which is all too common, even among as experienced pictorialists as Mr. Sarra.

One should not fail to mention here Kosutora Matsuki's two well known street scenes, which in spite of the small amount of space occupied by the persons in the composition should no doubt be classed as genres, since these people and the sunlight streaming on them are really all that matter. They are the more important by contrast with the dingy surroundings.

W. Harting's "Street Pavers", is both a fine genre made from an elevated angle, and at the same time an interesting pattern study. The opposition of several strong lines and masses give it strength and a feeling of activity without making it too "busy", since it has a well concentrated center of interest. Of a quite similar nature is K. Kojimoto's "Home Bound", appealing also in its strong human interest.

The writer has seldom seen two more exquisite broad, open landscapes, in comparatively high key, than Walter Robinson's "Conway Castle", and Linton M. Gibb's "Amidst the Braes O'Balguhiddier". The first is notable for the spirit of calm peacefulness which it expresses, yet with a reminder, in the bastions of a mediaeval castle, of days of strife. The second gives one a tremendous sense of isolation in the midst of vast stretches of rolling hills and rugged mountains. Both prints excel in perfect balance, in superb aerial perspective, in unity and principality of interest, and, above all, in delicate nuance of light and shade.

In strong contrast to these is Dr. D. J. Ruzicka's rich, bold harbor view, "Portofino", with its finely balanced pattern of sails and boats; and his equally rich but shivery cold "Winter Landscape"; and Lewis P. Tabor's brilliant but reposeful sunset view, "Lazy Surf", with its meandering lines of surf on a flat beach, and its clear atmospheric effect.

Two very beautiful pieces of work in the architectural class are Misonne's "Silhouette", Chartre Cathedral against a bright sky, and Johann Helder's "An Ottawa Home in Winter", a portion of an interesting dwelling half buried in sunlit snow.

No industrial subject that the writer has seen has ever made such an impression of satisfaction as Akira Furukawa's "Rotary Press". Here is a bromoil showing superb technique, smooth in texture and vigorous in execution, and a balanced composition of unusual stereoscopic quality and of extraordinary power and life, although there is not a person in it. The center of interest is boldly accented, the deepest shadows are perfectly transparent.

There are several still lifes of unusual design and exceptional quality. The truth and fidelity with which Torogi Mayeda has portrayed glazed pottery and translucent grapes in his "Still Life", an interesting composition in curves and piled up masses, is especially noteworthy; and Akira Furukawa's two still life pictures are real gems.

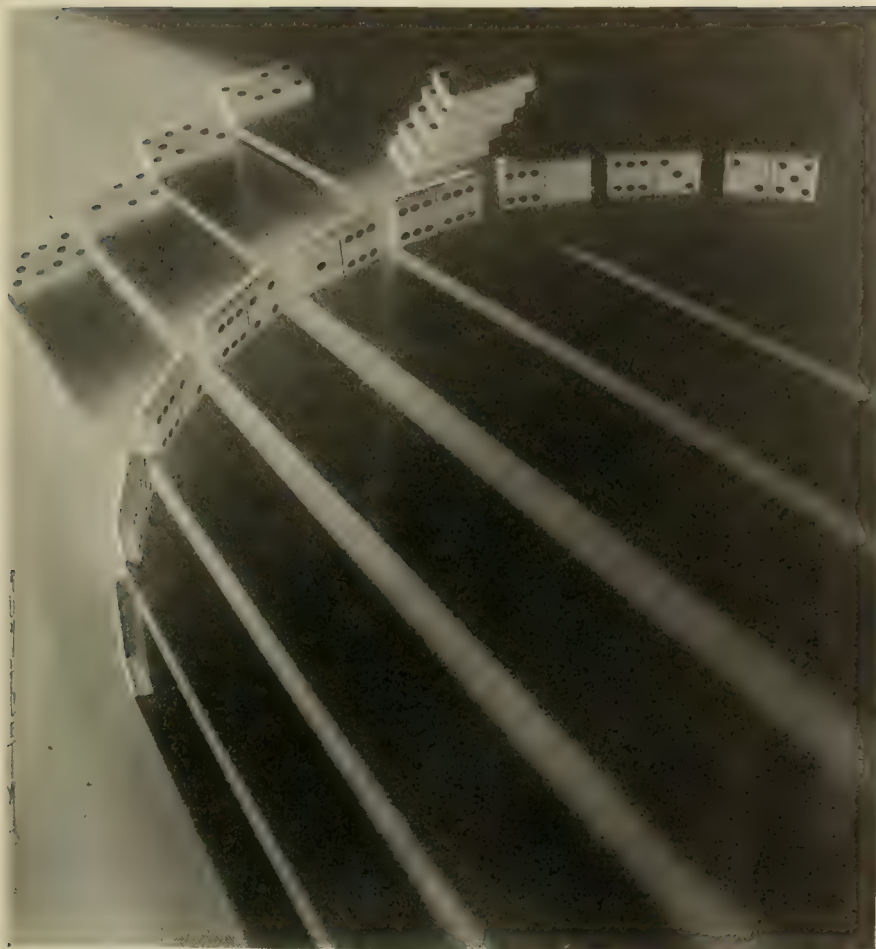
Outstanding work among the abstract subjects and pattern studies are A. Kono's "Waves", really a single breaker forming a sinuous S-line and reflecting sunlight from its crest, and his "Perpetual Motion" mentioned above; and Kwong Chein Mei's "Ring and Chain", notable for its extreme simplicity and originality.

Among the "leaning towers of Babel", Jack Barsby's "Upward" is not displeasing. It at least does not have hopelessly blocked shadows as does Ira W. Martin's "Progress of Civilization".

In last year's Salon there were certain workers whose prints,—together with those of a few others represented in both the first and second Salon,—were so outstanding that, grouped together as they were, they formed the key note of that exhibition. Several of these contributors are unfortunately missing this year and their absence is much regretted. Among them are Dorothy Wilding, William A. Alcock, F. E. Geisler, Lothar Schroeder, and Marcus Adams. The first two, we are sorry to say, were too ill to submit prints.

Now as to a few figures: An analysis of the exhibition shows that of the eleven hundred and forty prints sent in by three hundred and six contributors, three hundred and eighteen prints by one hundred and ninety-six artists were accepted and hung. This does not include the twelve prints by the jury which were hung by invitation and not by selection. Last year one thousand and seventy prints by

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Arrangement

H. G. Shigeta

Rochester Salon

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Betalo Rubino

Helene Sanders

Rochester Salon



Jagerlatein

Cecil Machlup

Rochester Salon

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Bondage

Robert A. Officer

Rochester Salon

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two hundred and sixty-seven contributors were submitted and two hundred and sixty-four were hung, including the jury's twelve.

The prints submitted this year came from twenty-five geographical countries, nineteen of which were represented in the exhibition. The selected prints were in twelve different processes, but of the entire lot, forty-five per cent were bromides and twenty-eight per cent were chlorides or chloro-bromides, leaving twenty-seven per cent distributed among the other nine processes.

It is also of interest to note that eighty-one prints, about twenty-five per cent of those selected for hanging, came from workers in the state of California, and, of these, fifty-six prints, seventeen per cent of the exhibition, were by contributors in Los Angeles and Hollywood.

Another interesting fact is that thirty-six prints, about eleven per cent of the entire exhibition, are by Japanese workers. Their pictures as a whole show originality of thought and design and exceptionally fine technique. Many of them have broken away from simple pattern work and pure design and have introduced the human element.

It is felt by the Exhibition Committee that this Second Salon is a greater success than the first one, and it is hoped that in future salons mistakes of the past will be eliminated, and that the salons will progress always, showing only the best in whatever photographic medium or style, but giving every contributor a fair chance to have his or her pictures hung.

Spring Dawn

By Verne Bright.

*Dawn is awake; the sun
In a golden brew
Has steeped the trees.*

*The timid shrew
Has crept to his nest,
The bat to his tower.
The buccaneer bee
Seeks out his flower.*

*New earth smells sweet,
The plowman goes
Early to field.
The wild wood-rose*

*Bends in the wind.
The mists ascend.
Love, can such beauty
End?*

Sunshine Developer

By Dr. Moir Dalzell,

Hon. Librarian, The Camera Club, London

In his matchless little volume, *Notes on a Cellar Book*, that genial man of letters, Professor Saintsbury, tells us how, having speculated in two bottles of champagne which had long since reached the sere and yellow, he intrepidly wedded them in the same goblet, wherein "the voice that breathed o'er Eden" did not fail to eventuate. This allusion to vinous adventure is not, however, penned to tantalize those of my trans-Atlantic friends whose corkscrews may of late have grown rather rusty. It is set down here merely to exemplify the altogether happy issue that may spring from a blend of curious, half-forgotten things.

I like to dabble about in my old darkroom, essaying queer concoctions, flirting now with this fanciful formula, now with that, like the wind that bloweth where it listeth. My shelves bear witness to a multiplicity of means to woo the latent image, to the fleeting innovations which one generation after another has sought to foist upon its elders since the far-off days of ferrous oxalate. Some forty years ago there was a veritable avalanche of hitherto unheard-of substances. They were tried singly and in almost endless combinations in the quest for that elusive panacea, the ideal developer. But how few of these old-time mixtures have survived and how very few proved worth the pains of their devising.

Yet I question if the worker of nineteen-thirty derives one-tenth the joy our photographic forebears found in their fascinating field of empiric enterprise. Today, the business of the darkroom is ready cut and dried for us. Two or three tiny tablets, a tank, a thermo-time table—and the trick is done. Done, indeed, in solutions of pseudo-simplicity that too often, I fear, turn the stimulating finesse of true camera-craft into a rather boring process of prosaic automatism.

So I still philander amidst my phials, still try to mate their contents in some fresh and fecund partnership. I cannot overcome the urge to see what happens. To the best of my knowledge, adural and eikonogen had never met in the same bottle until I put them there the other week. So suave and so surprising is their mutual service that they shall certainly stay in mine; and, for reasons hereinafter given, I have called that bottle "Sunshine Developer."

Adurol, as its name suggests, may be likened to the male in this *menage*. It first appeared in 1898 but, for some unknown reason, soon passed into comparative obscurity although, in recent times, the ad-

vent of chloro-bromide paper has brought to it belated recognition. Before its introduction, the principal changes distinguishing the various organic developers were the substitution of a hydroxyl or an amino group for one of the hydrogen atoms of the benzole nucleus. Then one tried the effect of replacing one of the aforesaid groups with a halogen. To a solution of the original substance in benzine, one added the computed quantity of, say, bromine; or one boiled hydrochinon in hydrochloric acid and introduced chlorine gas. The reaction released bromide or chloride of hydrogen and a new developing agent, adurol, was obtained by recrystallization. The Hauff product is simply a monochloride substitute of our old friend, quinol. Adurol-Schering is the corresponding bromine salt and slightly more energetic.

These substances are a marked improvement on their parent. In the case of over-short exposures the bromised variety yields far finer half-tones than hydrochinon seems ever to give; and the same notable advantage lies in the chlorine combination. Both are much more soluble in water, bring out the image much less tardily, give much more harmonious gradations and work fog-free until development is finished—the last mentioned feature being by no means an attribute of quinol. And adurol has another strong point. Its activity is unimpaired at low temperatures, whereas hydrochinon soon becomes inert when the mercury falls under sixty.

Being moved to find a spouse for so fine a fellow I chanced, as I have said, upon eikonogen, that secluded spinster of *materia photographica* who, speaking figuratively, had been on the shelf for over thirty summers, a pathetic perennial in the chemical catalogues. Her very name means productivity, the "image-builder"—an alluring alternative to her official appellation, sodium-amido-beta-naphthol-sulphonic acid. As the eminent Henri Reeb observed, she can reduce the salts of silver even without the aid of carbonate. In other words, a self-starter. And, though not quite so swift as metol or diamino-phenol, she certainly does purr on all cylinders wherever latent detail can be elicited. Here are her marriage lines:

SOLUTION "A".

Boiling water	1,000 cc.
Sodium sulphite anhydrous.....	60 gm.
Adurol	10 gm.
Eikonogen	24 gm.

SOLUTION "B"

Water	1,000 cc.
Potassium carbonate	20 gm.

Prepared with actually boiling water, "A" will keep in prime condition for weeks if protected from air. The vintage of "B" is

immaterial, but only pure, dry carbonate should be used. And, be it noted, there is no toxic dimethyl compound here to irritate one's fingers.

Into one tray we pour 100 cc. of "A" with 5 cc. of "B", and in a second tray we simply reverse these proportions. For normal subjects, when exposure has been fully timed, the first tray will usually suffice. Even with that minute amount of carbonate, adurol can give all the density desirable; while, as we already know, eikonogen is virtually a physical developer. The result is a fine-grained, blue-black image of most admirable gradation.

Should over-exposure be suspected, add 1 or 2 cc. of 10% potassium bromide to the contents of the first tray. This is when eikonogen scores, being highly sensitive to bromide. Metol is deficient in this respect. The ubiquitous M.Q., even when copiously restrained, gives most inferior results under similar conditions.

For short exposures and when the subject shows aggressive contrasts one has recourse to the second tray. You start off as before in the first, but your plate must remain there only until, by reflected light, you can see the sky in a landscape or, in portraiture, the line of demarcation between forehead and hair together with the bridge of your sitter's nose. Then is the precise moment to transfer to the second tray, where development will be completed without harshness and without fog. The contents of the latter being highly energised, you should keep a careful watch on the image. If your negative seems too soft, replace it in the first tray. Do likewise should detail be lacking, whereupon further treatment in the accelerator bath will serve its purpose unless, of course, exposure has been inordinately brief.

The rationale of two-tray tactics is often disputed. But it certainly does deliver the goods. When the plate is plunged into the dish where carbonate predominates, the emulsion is still reacting only to the liquid previously absorbed. In the high-light areas, where the photo-effect was most intense, this liquid has already all but spent its pristine energy and undue density is thus prevented. Though the initial diffusion of fluid may have been extremely rapid, not so subsequent osmosis through the saturated colloid fabric around these now heavily bromised foci. But in the rest of the nascent image the relatively fresh developer is much more rapidly reinforced. The carbonate, while it coaxes out the shadow-detail, has no untoward action on those parts of the picture which appeared in the first tray. Hence the superb "modelling" which more orthodox methods of procedure so often fail to yield.

This see-saw system of development obviously implies desensitization when panchromatic material is used. Either basic scarlet N

(1:10,000) or pinakryptol-green (1:4,000), as a preliminary bath followed by a few seconds' rinse, works beyond reproach.

I trust the reason for my heading to these notes is now apparent. To capture the spirit of gay, shimmering sunshine is surely the greatest *tour de force* of the photographer's art. How very seldom does one succeed even in suggesting the lambent beauty of a summer's noon. Development is of course a mere fractional part of the problem; but, in the rendering of luminosity, the remarkable properties of adurol with eikonogen were a most agreeable surprise.

Sometimes I set a special trap for sunbeams. I cool the contents of the first tray down to 45° Fahr. and immerse the plate or film for ten or fifteen minutes. Then, though there may be no sign whatever of the image, I put it in the second trayful of solution warmed up to seventy-five degrees. The negative turns black all over. You will very quickly learn just how long to wait before you plunge it in the acid-fixer. These sudden jumps of temperature may not be particularly good for gelatine, but most modern emulsions are wonderfully resistant. The really exquisite scale of gradation more than justifies the rather remote risk of reticulation. And, after all, how many of us amateurs would ride our hobby without its splendid, sporting uncertainties?

I KNOW A HOUSE

By Catherine Cable

I

I know a house where richly dwell
Treasures untold by man:
Here golden grain and grazing flocks
And distant hills I scan;
Here in the meadows cool and sweet,
Tranquility I daily meet.

II

No one can buy this joyful house
On any day in June
When birds and happy honey bees
About the iris croon,—
When comrades of the cobalt blue,
Armadas grand, go sailing through.

III

I have a house that gold has bought,—
I know each room full well—
And meadows, hills, and merry thrush,
Were ne'er known there to dwell;
But here, where countless treasures lie,
God built a house that none can buy.

Inside Stuff From the Fourteenth Los Angeles International Salon

By JAMES N. DOOLITTLE

(Illustrated from Prints Accepted and Hung)

(Continued from the February issue)

Photography of the nude has long been deserving of praise or condemnation according to one's views on such subjects and the artists presentation. Critically, the opinion has often been voiced that the nude is a subject better left to other graphic artists although its occasionally successful treatment by the photographer stamps it as a decided accomplishment. Editor Blumann has had something to say on that subject—text that has made frothing mouths for those who understand only words and miss ideas.

Robert Barrows is entitled to special mention for "The Model" which combines the charm of delicacy of rendering with the conventional but wholly pleasing placements of the youthful figure. In violent contrast we behold "Akt" by Gottfried Rittersbain of Vienna which denies us one point for commendation. Distantly suggestive, it courts a question as to whether it deserves place in an art exhibit.

Our Japanese friends as usual maintain a strong section although they by no means dominate the show as on the occasion of the Twelfth Salon. "New Port" by Riso Itano is richly decorative,—the simulating of a somewhat military grouping of the gulls with "eyes front" being no mean achievement in pattern. Shinsako Izumi is fortunate in accomplishing a striking effect in his "Tunnel at night" although it cannot have been by mere chance that he found the opportunity of dramatizing a familiar scene. More deliberate, perhaps, is A. Kono's "Perpetual Motion" a cleverly contrived arrangement of circles. Intrigued by the aptness of the title, we involuntarily ask, "what is it, and how was it done."

With the shipment of a goodly number of prints from the Wiener Photo Klub came the apology that customs regulations denied the members the opportunity of sending much that might have better represented them but we suffer no disappointment in the works of Miss Betti Mautner, Franz Holluber, Adolf Fritz, and others of this most active group, pleasurably recalling their united presence at the Eighth Salon with whom was included the late Karl Suchy.

Perhaps it is a tribute to the manufacturers; it may be that pictorialists are seeking a quick means to an end, yet one cannot but be impressed with the preponderance of the bromide and chloride

CAMERA CRAFT



Sentinels of Industry

William M. Rittase

Los Angeles Salon

papers in the latter-day shows, in many instances only the closest scrutiny disclosing the fact that some are not platitudes nor carbons. Time was when a photographer did not enter exhibition circles until he had mastered certain of the more exalted processes; today he gets in first then graduates to bromoil before he has fully tamed the bromide, attempts exercises in design before he understands the rudiments of the plainer sort of composition and does all manner of tricks with "figure studies" long before he has ever made a study of the figure. But getting back to processes, it appears a blessing that one can take for granted the perfection of manufactured products for rare indeed is the occasion for suspecting faulty supplies as the cause of failure in manipulations. Unhampered by the necessity of actually making the paper upon which to print a picture, one observes a greater spontaneity in late work than was noted a number of years ago. With the possible exception of the bromoil process which yearly is justly winning more adherents, little seems desired in the matter of tones and textures that most any of the better brands of bromide and chloride papers cannot supply. Not so long ago, Salons were a veritable museum of trick processes, multiple gum, hand-coated platinum, Kallitype and carbon. Without endeavoring to discount the beauty of prints in any of these media we look for no denial of the contention that the supposedly simpler manipulations have left the artist a greater freedom from the restraint of complicated technical problems. While we suppose there is no possible new low level of mediocre work annually contributed to our shows, it does appear that many workers are trying to start in at the top foisting upon us exercises in bromoil transfer, for instance, when the fundamentals of negative making and bromide enlarging have been sadly ignored. Some years ago, a pictorialist of wide renown, who exhibited chiefly platinum prints, said, "I claim to have mastered the gum, platinum and carbon processes yet I frankly do not know how to make a bromide enlargement." This came as a shock for, in my simple ignorance, I considered myself quite adept in the latter medium.

With the vast improvement, already spoken of, the making of a good bromide or chloride enlargement is still a problem which few have mastered. If the name of Thurman Rotan is mentioned together with his print "Suspension" it is by way of making exception to the rule.

Showing, on the other hand, a disdain for the superficialities of mere tones and textures, a few daring souls enter the lists this year with the homely glossy print and, suffer not in the least by comparison with others which call to their aid a great variety of hues and surfaces. Bret Weston is among this group and succeeds in his print "Silver Steel" in simulating the very material from

CAMERA CRAFT



Hasigstein

Albert Rosenshill

Los Angeles Salon

*The Avenue**Los Angeles Salon**J. B. Eaton*

which the physical object is fashioned. Moreover, he accomplishes a feat in rendition of values which effectively aids a masterful essay in pattern.

A process, making its first appearance in this country but a year or two ago and destined to elicit considerable attention is Fresson. Revived, in modified form, from the old Artigue process, it finds as its chief exponents Charles W. Miller and C. B. Seifert, "Safe in Port" by Miller is a subject which invites comparison with a photogravure in which we marvel at the velvet intensity of the heavier values. Seifert's "Composition" in warmer tone is richer in scale and reminiscent of his former contributions.

I cannot content myself to wind up these observations without some defense of the Jury system. During fourteen years The Camera Pictorialists have experimented with various devices for arriving at a proper choice of exhibited material, have courted the services of leaders in the several branches of the graphic arts, retaining certain members of the organization to work with them and, to this mind, at least, there has been no wide divergence in the general character of the matter selected from one year to the next during this entire period.

At this as in other Salons, much mediocre stuff finds final acceptance, some meritorious work is unrecognized. The Artist, rather than his work, is often judged; the modernist one year and the conservative the next, holding sway but, by and large, the level set by the general character of pictures submitted neither greatly recedes nor advances from year to year.

The competent Juror! Who is he and what is he? Some pictorialists argue that none but photographers should judge a show contending that a painter, for instance, can see in photography naught but a representation of his own medium treated in monochrome.

We attempt the answer by saying that through fourteen years, with juries representing each of the arts, with critical bodies composed solely of other pictorialists and with judges of assorted artistic preceptions, the acceptances have been of the same general nature, and, if the certificates of exhibition with which many Salon prints are plastered may be accepted as a measure of value, the same critical standards prevail here as elsewhere. with the possible exception that The Camera Pictorialists are endeavoring to give the fellow with a new idea a break without breaking the man whose ideas have long since been found substantial.

A JAR OF STONES

By Clarence Raymond Wylie

Just a jar of stones,
Bridge pebbles
That I have gathered along the shore;
Nothing more than that,
That is, to you.

But to me
Their gay colors,
Sparkling as the sunlight falls upon them,
Mirror Nature
As I have known her in a thousand moods.

See, there is the rose of dawn,
And beside it the green of budding trees,
And the deep blue of June skies.
And there, dominant for the moment
Is the soft purple of twilight
And the pale gold
Of the moon over a still sea.
Friend, can't you see the rain
In that dull gray pebble,
And the driven snow
In this pure white crystal?

Just a jar of stones
On my desk
Wishing stones that bring me the beauty
Of days that have fled;
That is what they are,
To me.

Through the Microscope

By ARNOLD D. LEWIS

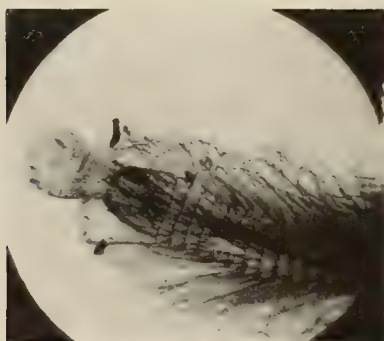
(Illustrated by The Author)



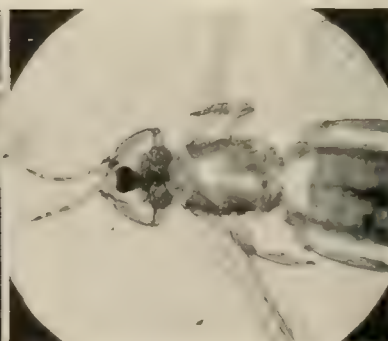
Although the amateur cannot expect to equal the excellent work turned out by scientists with highly specialized apparatus, he may nevertheless obtain some very interesting microphotographs with the simplest equipment.

The accompanying pictures were taken with an Eastman No. 2 Folding Brownie and a small, inexpensive Wollensak microscope, arranged as shown in the illustration. The light source was a 40 watt bulb placed six or eight inches from the reflector of the microscope, and a black card (such as comes between cut film) put between the lens opening and the lamp, to prevent any unwanted light entering the camera. This does not show in the illustration.

The microscope is first placed horizontally and focussed visually by manipulating the reflector and adjusting the focussing screw to get the image exactly as it is to appear in the print. The lenses are of course removed from the kodak, the microscope acting as a lens, and the diaphragm stopped down to about the diameter of the eye-piece of the microscope. It is best, also, to set the bellows at "Infinity" or "100 feet", as the view will then just nicely fill the print, the image getting smaller as the bellows are closed and the film brought nearer to the microscope.

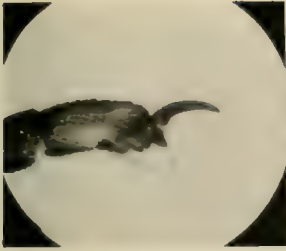


Bees Tongue 250x
2 min.

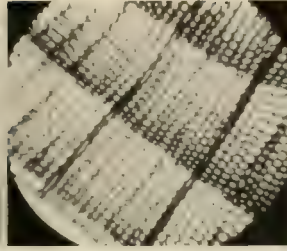


Thrip 100x
3 min.

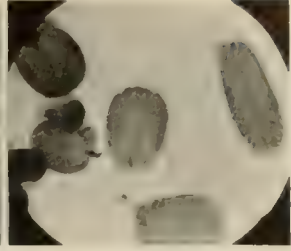
40 watt lamp



Foot of Spider 250x
5 min.



Cedarwood 250x
5 min.



*Scales Lapisma
Saccharino 250x*
3 min.

Ill. with 40 watt bulb

An exposure of one to five minutes is sufficient, depending upon the density of the object photographed and the magnification used, the illumination obviously being more intense with the lower powers than with the high. Theoretically, if one minute is correct for 100X, then if the same object is magnified 250X the exposure should be, not two and one-half minutes, but the square of this, or six and one-quarter. Actually, however, five minutes is enough, due probably to the latitude of the emulsion.

The subjects photographed in this article were already mounted on prepared slides, although of course one might place the wings and legs of insects between two glass slides and photograph them in that way. Many common objects could be handled in this manner. Unless one knows how to prepare and mount specimens, it is best to buy the slides, as then it is possible not only to work with rare and more difficult subjects, but they show up to the best advantage when properly cleaned and mounted under the cover glass.

Transparent objects can be photographed with transmitted light passing through them, but opaque ones must be handled by light which strikes them from the side and above. In this case, however, the light is not usually so intense and the exposures must be considerably longer. The advantage of using artificial light of a certain intensity is that then the conditions can be reproduced at will, whereas if daylight is employed too much guess-work is involved in the calculations.

When the films have been exposed they should be handled in a developer giving good contrast, such as hydrochinon, and printed preferably on glossy paper, to give the best results.

Of course, when working with extremely high magnifications of say a thousand or more, the simple apparatus here shown would doubtless prove inadequate, due to the very delicate adjustments of focus and illumination required. But for low and medium powers it is sufficient to deal with a great variety of subjects, and this article is written primarily to give some hint as to what may be accomplished in microphotography by the very simplest of materials.

CAMERA CRAFT



*Medal Print
Advanced Class
M. Gurrie*

CAMERA CRAFT



MARCH
ADVANCED



SECOND: *Dr. Max Thorek*
FOURTH: *H. Evansmith*

THIRD: *William C. Duncan*
FIFTH: *S. Izuo*

Henry Y. Akiyama
Edward Alenius
Norton Louis Avery
Miss V. B. Barret
Dr. F. G. Brett
Harold Brown
Julius Cindrich
F. E. Crum
William Clive Duncan
H. Evansmith
Mrs. P. Franzen
Dr. Harold Fredericks

M. Gurrie
Lionel Heymann
Dr. Alfred G. Ismon
S. Izuo
Henry Louis Jackson
T. W. Kilmer
K. Kojimoto
Harry Lackman
G. Levaello
Axel Lingren
M. Mallonee
R. Morita

T. Nohira
Dr. B. J. Ochsner
Miss Letitia Patten
O. Pedersen
Dr. Lewald Quant
F. Y. Sato
Miss Mae Tenny
Dr. Max Thorek
Prof. M. A. Tonoff
Mrs. May Vance
I. G. Volpatti
Benjamin Wasserberg

CAMERA CRAFT



*Medal Print
Amateur Class
A. E. Burns*

CAMERA CRAFT



MARCH
AMATEUR



SECOND: *D. Schneider*
FOURTH: *Axel Bahnsen*

THIRD: *A. E. Moebis*
FIFTH: *Rudolfo Dresel*

Carmine Albanese
Miss Rosa Arneson
Angelo Astone
Axel Bahnsen
Herbert N. Baker
M. S. Benedict
Charles A. Benz
Kurt Billeb
C. F. Birdsall
Louis F. Brook
J. F. Brown
A. E. Burns
A. M. Cahill
Roland Calder
F. M. Chandler
Harold W. Clark
Miss Margaret B. Clark
Lim Eng Chiaw

Carl Demaree
Rudolfo Dresel
Dr. Irving B. Ellis
J. Erlichman
A. Gontheir
R. P. Hagy
Chester Hall
Dr. J. W. Held
Cyril Jasmin
William Jonnes
Sam Kunsisto
Ray Lissner
J. W. MacBride
C. D. Merryman
R. L. Miller
A. E. Moebis
William Narahara
G. A. Peake

Franz Pfennigbauer
R. H. Phillips
Ralph Rex
C. S. Reeves
Jack B. Rice
R. R. Rockford
D. Schneider
Miss Zelma M. Service
W. R. Stillings
Yasuo Sugo
B. P. Thacker
F. W. Toepel
John Whitsell
John D. Woodworth
Alfred Wright
S. Yamane
Louis H. Yates
Adolf Zantzig



What Is This Photography, and Why?

When one considers that humans in every walk of life, in the most various and variant professions, of all stations and tastes seem to meet on common levels and share common pleasures through use of the camera, it leads to wonderment. Surgeons weighted with the cares of life and death, Bankers dull with the heavy consideration of finances and public welfare, Salesmen with thick skins and cultivated optimism to protect them from a painfully resistant world of buyers, Laborers tired in muscle and sometimes bitter with discontent, Women with business cares or women with household responsibilities, School children otherwise loath to assume the occupations that call for effort and mental application as well as those who love to study and achieve,—the whole category of humanity, if they have even a germ of the love of beauty and the urge to express, seem to turn to photography and find therein a lifetime of pleasure.

What is it and why is it so?

This shall be no sentimental answer but briefly and materialistically it shall state facts and leave deductions to the reader.

Photography is a science in itself and it is of indispensable service to almost every other science. The scientifically inclined find interest in that.

It is an art and has produced pictures that cannot be refused a place as works of art, of fine art. It interests those of artistic tastes.

It is a profession in that it makes a livelihood for men and women through the exercise of certain mental faculties by the use of certain technical facilities. It interests the refined when choosing a vocation.

It is a business in that it furnishes a good income by the exercise of all the acumen and experience that go to making successful business.

It is a wonderful pastime because it takes the mind out of its rut by the furnishing of mental and physical diversions which are neither piffling nor harmful. On the contrary, as a pastime photography stimulates to better living, thinking, doing.

Bald facts tritely stated. May the readers' ideals carry on to conclusions that will give this wonderful thing, PHOTOGRAPHY, its fuller due.

The Importance of Technic

The ability to convey emotions in terms of beauty may be a gift, but in order that one may avail oneself of such a blessing it is needful that methods and means for expression be cultivated. A poet who is unfamiliar with language, a painter who has never learned to draw and color, a musician who knows no harmony, a photographer who is ignorant of exposures, development, and printing, may have the gift but certainly lacks the means.

One may be as full of divine inspiration as an egg is of meat and though he be fairly ready to burst with the afflatus, unless he have at his command a material, a medium of expression, he shall have to go about with the lofty emotion pent in or burst.

Natural talents are acorns, seeds, embryo. Hard work and clear understanding bring greatness. Genius not only feels but knows. That is the fuller meaning of the aphorism, genius is only the capacity for superhuman labor.

When therefore you hear one say "What do I care for the mechanical in art. I deal in the spirit." Be assured such cleverness will have to blush unseen and waste its fragrance on the desert air. To us the spirit of things comes through the eyes, the ears, the senses. We may follow the inspired ones beyond the tangible but we need a place to put our feet in order that we may tread even the road to Parnassus.

To me a photograph showing whatever better quality in composition and intent, but which is poorly executed, is by that much marred. Far from achieving a purer spirituality, it brings me to earth with a thud, through its crass lack of visual appeal. I faw down and make boom. And that I am entitled to demand that my eyes be pleased

CAMERA CRAFT

before my inner senses respond, let me say the blind man is not effected by the spirituality of even the finest picture.

Before you walk, learn to stand, before you run, learn to walk, before you fly, learn to run. Build your talents upon cultivated faculties.

Why Omit Titles to Winning Prints

Our esteemed friend Dr. Max Thorek is the second to ask why we do not publish the titles to the pictures that win awards in the competition. Only the second in several years but both inquiries from thinking men who form opinions from worth while premises.

The first reason was that so many prints come to us untitled. To caption some and leave others unnamed would be bad form and there is neither time to write for information nor are we inclined to enter into that task. Also printed titles lead to questioning. We have been asked what certain titles had to do with the pictures.

The object of the competition is to offer an incentive to workers toward an improvement in their own output and offer those who feel inclined to enjoy helping others an opportunity of doing so by fine example. In this the competition has succeeded beyond all expectation.

If however two readers will enjoy Camera Craft more by that much we shall certainly print titles. Then, too, if two are good enough to write, many feel the same in silence. Let us hear from the interested ones as to their wishes. In the meanwhile our sincere thanks to the loyal two who help us with their opinions and criticisms.

INSPIRATION

Out of the Nowhere came the the Angels' voices
Singing strange melodies to me
And as the stiffened fingers limbered
They found their way among the keys
And wrought such music-magic
As only my youth had known.

Long years the keyboard was neglected
Long years the Muse has been ignored.
It scarcely seemed worthwhile to sit
Upon the old, accustomed stool
And try to eke a tune again;
Yet something moved me, yea, impelled,
And as I sat, myself was lost
In some incarnate artistry.

Who knows whereof the mind is made?
Who dares affirm the soul of man
Is always fettered to its clay?

Rusty and rather old, I came
To that old altar of the long ago
And at the foot of a neglected god
Placed my poor offering. Lo! Behold!
Music is born anew, young dreams awake,
Roses in bleak December bloom,
Dull winter skies glow as in June,
Birds in the empyrean sing,
And from the sadly battered box,
The oft retuned strings, there come
Songs that no ears have ever heard,
Harmonies ne'er writ in books.
The fingers move proficiently,
No urge is needed. They were stiff
A very little while ago,

God is very close to us;
But seldom can we know
How close; Or how to feel
That he is here.



Managing the Performers By S. B.

(Continued from February)

In Cine practice one need only make sure that there is enough light and shade to differentiate the features and give modelling. A white reflector may be used in this particular as a highlighter. White cardboard, a sheet stretched over a framework, or best a piece of veneer painted with aluminum will do the job. Err in exposure on the short side and develop for contrast. Such winter light as of which we speak is particularly good for taking woodland scenes but it must still be considered that there must be sufficient light to impress the sensitive emulsion at the speed imperative in taking Movies. Try a few feet on the baby in the garden and be prepared to be surprised at the clear record you will have of the dear.

Inadvertent remark! We have brought the baby into consideration. How are we to instruct in managing a performer who has nothing at stake? The tiny bundle of temperament cannot be wheedled, bribed, compelled or frightened into docility. You cannot threaten the infant with loss of honor. Its vanity has not developed. You cannot megaphone it into registering any of the emotions that inspire the director. The baby knows what it wants and what it wants it gets or there is something or another to pay. A nice, warm bottle of milk or perhaps in these progressive days a spoonful of tomato juice has been known to have an effect. All of which is witty but not constructive. To the point let us say that a contented and dry baby is not the worst of actors. Get the dear thing happy, keep it happy, wait for plenty of sunlight or at least a bright day, work fast and be on the alert to cut, start, cut, and start again at the propitious and psychological moments. If you are a person of subtlety and quick wit you'll be able to utilize the

very ingenuousness and unconsciousness of your subject toward making a wholly charming picture.

Most pertinent to the matter is the warning that your baby sitting in the sun waggling a limp rag doll or reaching for mama is not the most interesting motion picture for your friends. Everyone, on the other hand, is interested in a pretty baby when there is a context that does not bludgeon the observers' intelligence into accepting the somewhat biased tastes of the parents. You may let the baby do what it wills but have something of interest going on about the precious angel, or make the scene particularly beautiful. Instead of slopping over with forced admiration some of the observers delight will reach over and encompass your offspring.

Victor Special Projector

With the almost universal adoption of the 16 m/m film and motion picture projectors for practically all nontheatrical uses, in tense screen illumination has become a feature of vital importance in the more highly developed equipments.

The Lamp manufacturers have expended every effort toward devising a Projection Lamp of the greatest possible efficiency. The latest accomplishment in this direction is the 250 Watt, 20-Volt T-10 size lamp which was just recently placed on the market.

This low voltage lamp can, however, be satisfactorily used only in connection with a special transformer for 100-120 Volt, 50-60 Cycle, A. C. operation.

The New Model 3-G Victor Cine-Projector has a special transformer built into the base, which permits the 250 Watt, 20-Volt lamp to be used with the utmost efficiency, and with maximum lamp life.

To provide for use of the 3-G Victor Cine-Projector in communities where 50-60 Cycle Alternating Current is not available, a "change-over" system of wiring

CAMERA CRAFT

has been utilized which permits the transformer to be cut out by removing one attachment plug and changing the location of another. The projector may then be operated on any 100-130 Volt Direct or Alternating Current. The No. 10 Victor Lamp Rheostat may also be attached to permit the use of the 165 Watt-30 Volt, high intensity lamp.

Another feature of the Model 3-G is a highly perfected optical system which utilizes as much as possible of the light emitted by the source.

Mechanically, the 3-G Victor Cine-Projector is identical to the widely known Model 3, which embodies the following features: Perpetual safeguarding against "Jumpy" Pictures, Positive Film Protection, Protective ever-dependable Double Claw Film Movement, "Framer" for accurately centering image on screen, Rack-and-Pinion Focusing-Highly developed Super Optical System, Direct Gear Drive (no belts) with Clutch Control, Extreme Quietness, Great Durability. Many Operating Conveniences such as Built-in Rewind for Automatic Rewinding of one film while another is being shown, Reverse Action for running film backward, and Stop-Action for "Still" projection.

In appearance, the 3-G differs from the Victor Model 3 only in that it has, in place of a pedestal base, a receptacle base in which the transformer is housed. This new base adds beauty and character to the projector, making it a very attractive as well as highly efficient instrument.

The Staats-Newcomer-Goerz Cine-Panor

The Staats-Newcomer Lens, a new auxiliary lens system adaptable to all amateur Motion Picture Cameras and Projectors manufactured and marked under the name Cine-Panor by the C. P. Goerz American Optical Co. may be regarded as a distinct and novel contribution to the science of Cine-Photo-Optics.

It incorporates a new lens system, which peculiarly, is of cylindrical conformation. . . . representing a unique departure in the manufacture of photographic lenses.

The Cine-Panor transmutes the lens, often spoken of as the eye of the camera, into an eye of remarkable possibilities.

Adapted to any cine-amateur camera lens, it increases the effective horizontal field of that lens by 50 percent. To clarify: let us assume that x equals the distance between the camera and the object or picture to be photographed; that y equals the field of view covered at that distance and z a 50 percent increase over that field.

At x then, the photographic lens will afford a horizontal field of y .

With the Cine-Panor, the field of view at x will equal $y-z$.

The Cine-Panor may be adapted or attached to a lens of any focal length, whether it be the universal 1" or the telephoto. It is rather interesting to note how the 1" lens is converted into a veritable wide angle lens offering true panoramic effects; how the telephoto, without the sacrifice of close up results, is afforded increased horizontal latitude. At a prize fight or a race, one may, consequently, not only portray the individual action of each combatant or performer, but delineate such action together with its immediate surroundings.

Films made with the Cine-Panor are then projected thru the same lens to obtain these wide effects on the screen. . . . In the camera the view is compressed to your film limitations and on the screen it expands to the margin of the increased field. In addition, the Cine-Panor is compact, universally adaptable, and interchangeable from camera to projector.

New Lamp Achieves Unprecedented Light

The first 75-volt 375-watt lamp ever perfected for 16 mm. movie projection has just been announced by Bell & Howell. Said to achieve a light intensity more than 40 per cent greater than was previously available for this type of projection, it depends primarily for its unusual results on a tremendous light concentration. When one considers that this new type projector lamp is actually only about one-third as large as one of the 60-watt bulbs and yet furnishes more illumination than all six of the latter combined, he can appreciate something of what has been accomplished.

Repeated scientific tests, made under widely varying conditions, are said to

CAMERA CRAFT

justify the statement that Filmo projectors, when equipped with this new lamp can easily project black and white pictures 12 feet wide with entirely satisfactory distinctness and can attain excellent Kodacolor projection on a larger than ordinary screen.

Another Startling Schneider Lens

The new Xenon f1.3 cine lens now being introduced by Burleigh Brooks, 127 West 42nd Street, New York, represents a new high standard for super speed lenses. Faster lenses than this have been offered but were recalled, leaving the Xenon alone in the field.

Mr. Brooks wisely suggests that lenses of such extreme speed be used mainly for super speed work and that a slower lens, such as the Xenon f2, be employed for general all-purpose use.

The Schneider factory is conservative in policy and up to the present has refrained from offering a super speed lens. When it does offer one and makes such claims for it, we recommend taking advantage of the liberal trial offer of Mr. Brooks.

A Faster Cine Film

Last month the Eastman Kodak Company announced a new film which is about three times as fast as that previously in use. This opens up possibilities, especially in sound pictures, and will change

studio technic in several ways. This film is said to possess increased panchromatic qualities thus meeting the adoption of incandescent lighting. The film mentioned is actually faster with these lights than the old was with arcs.

When one considers the possibility of working with less light, with more speed or with smaller apertures it is evident that a new era in motion picture production is at hand. As the emulsion has been devised to also give decided latitude in development factors trouble, too, has been precluded. Our highest praise is once more offered to the Eastman Kodak Laboratories, to the men who work these wonders therein, and to the distinguished man whose name has been immortalized in photography and philanthropy, who has made it all possible.

Bell and Howell

We never write in praise of Bell and Howell products without feeling in a way foolish. It is like saying Sterling Silver is good silver, or sugar is sweet, or two and two are four. Everyone knows the Filmo, but there may be laymen who do not keep up to the continual advancement of the firm in its equipments. You cannot know what a Filmo is today unless you keep in touch with Bell and Howell improvements. Ask your dealer to show you the latest or write to Bell and Howell, Chicago, Illinois.



Association News

The officers are: D. D. Spellman, Detroit, Mich., *President*; George Daniel Stafford, Chicago, Ill., *Vice President*; J. W. Scott, Baltimore, Md., *Treasurer*; Harry O. Baldwin, Fort Dodge, Ia., *Vice President for the Portrait Division*; Wallace E. Dobbs, Flint, Mich., *Vice President for the Commercial Division*; Paul E. True, New York City, *Chairman of the National Photographic Exhibitors Convention Bureau*; and Don V. Chapman, Park Avenue Bldg., Detroit, Mich., *Secretary*.

The New Program

The new 1931-33 program of the International Association, the principal items of which are known familiarly as the "14 Points", was brought before the Council and tacitly approved. Among the points discussed was the International Advertising Campaign. The Council approved of

the continuation of this campaign, which is to go forward during the next two years, with improved advertising for both the portrait and commercial divisions.

It may be remarked at this point that the new agency appointed by the Board of Directors to handle the details of this advertising is Erwin, Wasey & Company

CAMERA CRAFT

of New York, one of the greatest advertising agencies in the world. It might also be mentioned that this company is an **advertising** agency and not a **promotion** agency. No contract of any kind exists between the Photographers' International Association of America and Erwin, Wasey & Company. The only contract now outstanding with any outside organization is the contract with the Hilmer V. Swenson Advertising Company, which terminated on December 31, 1930. With this single exception, the Association is now handling all of its own affairs, and will continue to do so in the future. Even the staff at Headquarters is not under contract.

Other Legislation

Among other points considered by the Council was the new scale of membership dues, which provides that the yearly dues of an active member of the International Association shall be based upon the gross annual income of his studio.

Also approved was the continuation of the Summer School of Photography, under the direction of Will H. Towles of Washington, D. C. The Traveling School, one of the "14 Points", came in for a great deal of discussion, and it was the opinion of the Council that this school shall be fostered and that it shall take its place as one of the many splendid activities of the International Association.

Reports were heard from the Advertising Committee, the Judiciary Committee, the School Committee, the Constitutional Committee and the Committee on Resolutions. President Charles Aylett, Treasurer J. W. Scott, Secretary Don V. Chapman, the Director of the Summer School of Photography, Will H. Towles, and Marvin S. Knight, Vice President of Erwin, Wasey & Company, gave special reports and talks.

The Council finally adjourned late in the afternoon of Tuesday, October 7. Every one of the delegates left with an enthusiastic spirit, intending to carry the message of co-operation and progress to the association which he represented. There is no question that the 1930 Council was an unqualified success.

Committee Members:

The Advertising Committee: George W. Harris, Chairman, Clarence Stearns and Alva C. Townsend.

School Trustees: George W. Harris, Chairman, Felix Schanz of Fort Wayne, Ind. and LeVerr A. Ryder of Rockford, Ill.

The Constitutional Committee: Alva C. Townsend, Chairman; Grant Leet of Washington, D. C.; and O. C. Conkling of St. Louis, Mo.

The Judiciary Committee: Julian Stein, Chairman, of Milwaukee, Wis.; Ben Golling of St. Paul, Minn.; C. J. Van Deventer; and Elmer E. Zuegel of Chicago, Ill.

The School Committee: Wallace E. Dobbs, Chairman, and Will H. Towles.

Headquarters Staff:

Secretary, Don V. Chapman of Cleveland, Ohio; Office Manager, Orville S. Chase, of Cleveland, Ohio; and Publicity Manager, John Milligan of Cleveland, Ohio. Miss Satava, Membership Manager, could not attend due to a sudden attack of grippe.

Business and Legal Counsels:

Marvin S. Knight of New York City, Vice President, Erwin, Wasey & Company; James L. Lind, Attorney at Law, of Cleveland, Ohio.

The Photographic Press:

Charles L. Abel of Cleveland, Ohio, The Abel Publishing Company; C. E. Anderson of Philadelphia, Pa., Bulletin of Photography; John Milligan, The Pathway; and C. H. Ruffner of Rochester, N. Y., Studio Light.

Delegates:

Miss Jeanette Bahlman of Kansas City, Mo., Associated Portrait Photographers of Kansas City, Mo.; George W. Berry of Philadelphia, Pa., Commercial Photographers' Society of Philadelphia; Fred R. Bill of Cleveland, Ohio, Professional Photographers Society of Ohio; J. Carroll Brown of Worcester, Mass., Photographers' Association of New England; Al Buchman of Tucson, Ariz., Arizona Associated Photographers; J. H. Chalmers of Madison, Minn., Minnesota Photographers' Association; C. M. Coffey of Portland, Oregon, Pacific International Photographers' Association; O. C. Conkling of St. Louis, Mo., Photographers' Association of Greater

CAMERA CRAFT

St. Louis; Henry D. Cotter of New York City, Commercial Photographers' Association of New York; Charles Cunningham of Hamilton, Ont., Ontario Society of Photographers; Evan Davis of San Bernardino, Calif., Photographers' Association of the Orange Belt; Jack Edwards of Amarillo, Texas; Southwestern Professional Photographers' Association; C. R. Elliott of Atlanta, Ga., Atlanta Photographers Association; Charles E. Fuson of Grand Rapids, Mich., Associated Photographers of Grand Rapids and Western Michigan; Ben Golling of St. Paul, Minn., Twin City Photographic Club; Chas. A. Groene of Cincinnati, Ohio, Professional Photographers' of Greater Cincinnati; G. L. Gullickson of DeKalb, Ill., Rock Valley Photographers' Association; Lena Heath of Louisville, Ky., Louisville Photographers' Association; Frank S. Hinkston of Detroit, Mich., Detroit Portrait Photographers' Association; Wm. Hudlett of Cleveland, Ohio, Portrait Photographers' Society of Greater Cleveland; Walter Jack of Peoria, Ill., Peoria Photographers' Association; E. V. King of Topeka, Kans., The Kansas Photographers' Club; G. W. Knowling of Detroit, Mich., Detroit Commercial Photographers' Association; George Kossuth of Wheeling, W. Va., Photographers' Association of Middle Atlantic States; H. C. McMullen of Cleveland, Ohio, Commercial Photographers' Association of Cleveland; Holmes I. Mettee of Baltimore, Md., Com-

mercial Photographers' Association of Baltimore; Amory Miller of Fond du Lac, Wis., Fox River Valley Photographers' Association; A. E. Murphy of Saginaw, Mich., Michigan Photographers' Society; J. L. Mutzbauer of Milwaukee, Wis., Photographers' Association of Milwaukee; Fred R. Reed of Wichita, Kans., Missouri Valley Photographers' Association; Walton Reeves of Atlanta, Ga., Southeastern Photographers' Association; O. Rhea of Wellington, Kans., Southwest Kansas Photographers' Club; C. F. Richardson, Milwaukee, Ore., Willamette Valley Association; Wm. Rickert of Huntington, Ind., Indiana Photographic Club; A. E. Riley of Coshocton, Ohio, Ohio-Michigan-Indiana Photographers' Association; Felix Schanz of Fort Wayne, Ind., Daguerre Club of Indiana; Fred H. Skinner of Los Angeles, Calif., Commercial Photographers' Association of Los Angeles; Charles F. Snow of Boulder, Colo., Photographers' Association of Colorado; Clarence Stearns of Rochester, Minn., Cameracraftsmen; Leo A. Steffens of Chicago, Ill., Cook County Professional Photographers' Association; Julian Stein of Milwaukee, Wis., Photographers' Association of Wisconsin; Guy Tasker of Dubuque, Iowa, Northwestern Iowa Photographers' Club; Howard Webster, Chicago, Ill., Commercial Photographers' Association of Chicago; and Alice Whitt of Toledo, Ohio, Professional Photographers' Society of Toledo.



Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President, Harold J. McCurry.....Office of Postmaster, Sacramento, Calif.
Vice President, J. H. Gensler.....222½ Sixth St., Portland, Oregon
Secretary, C. F. Richardson.....Milwaukie, Oregon
Treasurer, H. Sackrider.....Marysville, California

Board of Directors Meeting

The Governor of the State had been installed (or whatever it is called) the day before and President McCurry, who is Postmaster of Sacramento, Chairman of a hundred and one committees, worker in the grand of the State Fair, Commercial Photographer, Official Greeter, and some other things that in themselves would exhaust an ordinary man, opened the annual Directors meeting with vigor and vim. He looked as spick and span as if he had enjoyed a night's rest. Some president, this P. I. P. A., official, we tell the strabismus afflicted pill on which we live.

Ex-Prex Coffey was there, J. H. Gensler, our HiLite Editor, C. F. Richardson, Secretary and Trouble Shooter, Henry Sackrider, Treasurer, E. J. McCullagh, who was once president, too, Laurence Morton, who presided up to the time of President McCurry's installation, Albert Hansen, who is interested in Photo Finishing in a way, Miss I. M. Reed, who owns and manages Camera Craft, and Sigismund Blumann, who

CAMERA CRAFT

is said to edit that magazine on off days, were there. They shared the honor of being invited guests with George Derbfuss also an exprex, H. L. Corey, Field Representative of the National, and Arthur Muhl of the Coast Dealers and Manufacturers.

The Secretary reports that after paying all accounts there remained a balance of \$153.92 in the treasury. This was certified by a reputable firm of certified accountants. Needless to say, the balance will be larger at the end of this year, and still larger at the end of next for the P. I. P. A. is growing larger, stronger, more active.

The new policy of government is that the Board proposes all matters and the President, assisted by the Chairman of the Board, carries them to completion. Mr. Laurence Morton was proposed as Chairman and being duly seconded was elected unanimously.

The National Hookup as explained is detailed as a classification of memberships, and the representation at National council by three members of the P. I. P. A. President Coffey had appointed C. F. Richardson for three, Fred Skinner for two, and J. H. Gensler for one year to this council body and the appointments were ratified.

A Budget Committee was appointed by Chairman Morton consisting of Richardson, Hansen, McCullagh, Gensler, and Sackrider.

The next convention was planned and the City Auditorium viewed. There could be no finer place for the purpose. The program committee,—Gensler, McCullagh, and Hansen, and the Membership Committee,—Coffey, Rose Morgan and Fred Skinner, were appointed and began functioning then and there.

By unanimous vote C. F. Richardson was made Convention Manager and knowing what he achieved in that way in the past, the selection was wise. Richardson has the faculty of satisfying everyone and the will to neglect nothing.

More than the legal days time having been devoted to active work the body adjourned at twilight and went home tired, satisfied, and gloriously hopeful of the future of this P. I. P. A.



The Members of the Board

Reading from the middle in all directions these are the men who attended the above meeting: 1—President McCurry; 2—Ex-President Coffey; 3—HiLites Editor Gensler; 4—Secretary Richardson; 5—Treasurer Sackrider; 6—Ex-President McCullagh; 7—Albert Hansen; 8—Laurence Morton.

P. I. P. A. CONVENTION
Sacramento, California
August 25, 26 and 27



Master Photo Finishers of America

Wm. Burton, President.....216 N. Kirkwood Rd., Kirkwood, Mo.
 Cedric G. Chase, Vice-President.....53 Moody St., Waltham, Mass.
 Fred B. Fountain, Treasurer.....483 Main St., Middletown, Conn.
 Guy A. Bingham, Executive Manager.....Box 1020, Rockford, Ill.

Territorial Vice Presidents

Central Coast States:
 Walter W. Hicks.....3825 Georgia Ave., N. W., Washington, D. C.
 South Central States: John A. Hammond.....Box 650, Meridian, Miss.
 New England States: Chas. Belluche.....180 Franklin St., Cambridge, Mass.
 North Western States: Clyde Banks.....1301 Cornwall Ave., Bellingham, Wash.
 South-Western States: Harry N. James.....1025 Georgia St., Los Angeles, Cal.
 Mid-Western States: W. H. Jennish.....Box 597, Waterloo, Iowa
 North Central States: John H. Seamans.....1953 E. 71st St., Chicago, Illinois
 Central States: J. E. Leitzell.....1510 Broadway, Mattoon, Ill.
 Mid-Eastern States: Frank Horton.....460 Massachusetts Ave., Buffalo, N. Y.
 Eastern Canada: D. A. Lynn.....1570 Dundas St., W. Toronto, Ont., Can.
 Western Canada: S. C. Atkinson.....1924 Rose St., Regina, Sask., Canada
 South Eastern States: Elon C. Robison.....448 Central Ave., St. Petersburg, Fla.
 Great Lakes States: F. M. Moling.....1221 Madison Ave., Toledo, Ohio
 New Jersey, N. Y. C.: Sam Tunick.....33 Cortland St. New York City

Advisory Board

Albert E. Block, Chairman.....27 Von Hillern St., Dorchester, Mass.
 Fred Mayer.....Box 762, Portland, Oregon
 A. J. Cunningham.....102 Liberty St., Utica, N. Y.

San Francisco Junior Convention

Well it is over and a grateful remembrance tempered by a faint regret is all that remains of one full day and one great night of profit and pleasure. The 1931 Junior Convention in this city was all too short, too soon over, though how the Flying Squadron covered the ground so completely in so short a time is a marvel. And we had the President, himself, with us. It was a source of pride to feel the far west had proven its worthwhileness to that degree.

We assume the program was the same or so nearly similar to that in other cities that details are redundant. Suffice it to say that William Burton created a feeling of confidence and inspired an affection in the hearts of all that met him which shall do the cause good. S. C. Atkinson, Territorial Vice President from Western Canada, is another lovable fellow who brought his message and delivered it ably. M. C. Griswold is always to be counted on. That man Griswold has the faculty of fitting into so many places that with a few words he seems to express more than much. O. J. Pardee did his stuff nobly but under difficult circumstances. His tremendous proposition from the Eastman Kodak Company, —the \$100,000.00 competition which shall make millions of extra prints and keep cameras clicking like machine guns came at so late an hour that several members had left for distant parts. The news and Pardee delivery electrified the assembly. It is stupendous.

At the banquet Mr. Albert Hansen, Regional Vice President for this territory and Chairman of the Convention Committee was toastmaster and acquitted himself with ability and a ready wit. M. V. Lovett, Secretary-Treasurer of the Division had handled the details to perfection and must have derived much satisfaction from the smoothness with which everything went on as he sat at table. Mr. Sigismund Blumann sat at the Toastmasters left hand and spoke briefly of the needs of the association for more and still more members. He stressed that the small finisher had a vote each equal to the biggest in the organization and in number might constitute a force that should work for loyalty and betterment.

The entertainment was carefully selected and well put over. Not too much but all good. Last and not least the Whitcomb Hotel lived up to its reputation and added to the service and courtesy extended the convention a splendid dinner served as it should be. Breaking up the party seemed a crime. Such good fellowship seemed made to last till morning. And as the wives were present in so many instances that should have been all right, too.

Snapshot Portfolios

The Master Photo Finishers Association are back of the sale of Whoopee Books and Individual Snapshot Portfolios at low prices and have undertaken the actual distribution of several such issues. The object is to popularize the use of the cam-

CAMERA CRAFT

era and the ordering of prints. The public may be told this frankly for anything that leads to more photography must mean the invention of means to increase the pleasure to be gotten out of use of cameras by the amateur. When you and I bought our cameras we spent a certain amount of good money with every intention of getting all we could out of the investment. Fine. Now if the Photo Finishers can show us the way to double and treble our enjoyment we shall be grateful. And they certainly have. Ask your druggist, or your photoshop man, or whoever delivers your developed negatives and prints to show you the Whoopee Book and the PhotoFolios. You will be sold at a glance. I am a hard boiled sort of hombre and these charming booklets at the price of a cheap cigar or a hunk of candy landed me. If you cannot get them in your district ask often enough and make the request strong enough and you'll get them.

What Does Your National Mean

When men join a trade association they ask themselves questions that don't occur to them when joining fraternities, lunch clubs or other forms of organization. They ask more of their trade affiliation, they expect more, they are more easily displeased, dissatisfied, rebellious.

Photo Finishers are like others in that.

Your National Association was formed for large purposes. Your little city is a small part of its interests. You are one individual in thousands. It cannot come into your plant and reorganize it, even if you were one of the rare beings who concede the possibility of improvement. It cannot come to your community and stop your competitors from doing what you don't like or to stop you from doing what they object to. It may not within the law dictate prices.

It can and it does make conditions in the craft better. It does make men engaged in it self respecting business men who are taught that they live by legitimate profit. It does advise and offer each individual advice and instructions from the large store of national experience centralized and segregated at headquarters. Your own Guy Bingham has done what many would be satisfied to call a life's

work and he is still at it. I have not always agreed with Guy and we may differ in the future but in the esteem in which I hold him and the veneration for his stupendous achievement all of the members and this writer are in accord.

The association has proven its influence in every city, town and hamlet where films are developed and prints made for the trade. Where it has had such influence better conditions have accrued. Photo finishing is a great industry. That must be patent to even the outside, desultory observer. A consideration of the class of men who have headed the organization should be impressive. They were chosen from the ranks, truly enough for certain outstanding abilities and personal qualities but still they remain representative Photo Finishers. Paul Burgess, Parson Kidwell of the War Zone, Art Cunningham the Beau Brummel of the craft, and now dear Bill Burton who is happiest when making others happy.

That is the side of organization work that is commonly overlooked. That is the side I delight in stressing to you all. The humanities are powerful factors. Talk till you are hoarse of Cash Registers and Restrictive Laws, of Prices and Discounts, and I shall call your attention to the fact that we are less likely to do a dirty trick to a friend than to a stranger. Not that you or I are addicted to dirty tricks but when we do anything that is not to a competitors liking he considers it a very dirty trick and when he similarly displeases us it is all that and worse.

Getting together, in a spirit of common interest makes us more considerate and just in our estimate of our fellows. Getting together in person begets a fellowship that carries over into the days work.

If I am a foolish idealist laugh this off: If every Photo Finisher in this country were the intimate friend of every other Photo Finisher there would be no discount problems, no underbidding, no backbiting, no questionable practices. Laugh at this one: Your association has in quite a large way brought about just this condition and if you attend the conventions it has been impressed on your consciousness that a large body of men from widely

CAMERA CRAFT

different places and of many differentiated opinions gather and mingle and learn to like one another and go home in a frame of mind to wanting a like feeling in their own district.

God made men to be brothers and the complexities and vicissitudes of life have driven them apart. Trade Associations

are not mere dollar and cents mechanical devices, (though they work that way too), but the concentrate of wills to become brothers once more, the simplification of business to terms of true living. Dig deep down into the Why and What of any functioning association and you will find that nugget The Golden Rule.



Ye Editor Retaileth Newes of Ye Profession and in Quaint Italics Titalateth Ye Sphinx with Hys Quill

Harry Fell Coming

When? August 25, 26, 27. Where? Sacramento, California. Why? P. I. P. A. Convention. And everyone who attends conventions whether as a delegate or for the trade rejoices at the prospect of seeing Harry once more with his coat off working like, well let us say a Trojan getting the Eastman exhibit on the floor, glad handing it with old friends and new friends, and again when the time comes to pack up and shift to the next stand. We all missed the man who took the Con out of conventions and helped so ably to make them the real thing for the year or two in which he failed to come. When McCurry and Fell get together it will be interesting to see these two Go-Getters in action. Come on Mr. Fell we have your welcome ready made and waiting.

P. Douglas Anderson

We chronicle with extreme regret that Mrs. Anderson is again confined to her bed with a severe illness. May it transpire that before this reaches the readers eye she may be up and about sharing with her husband the honors accruing from the splendid work he is doing with the University of California Extension Classes in Photography and the graduates who are so loath to sever connections and forego the stimulus of their teachers personality that they have organized an Alumni Club which meets regularly.

Jack Howard

The shipping department of the San Francisco Stores is in charge of Jack Howard. He has a chest like a barrel. It needs to be large to hold his heart. They say that over the phone he has the world terrorized. Meet the boy and you find a ranting, banting broncho buster with a twinkle in his eye and a will to do anyone all the good he can. He is a friend worth having, but I should hate to bust him in the nose and stand still till I find out what he is going to do about it.

Bay Cities Associated Photographers

On Monday evening, February 16th some forty photographers met at the De Martinez Studio in Oakland and organized the above association with the finest of ideals and objectives and an enthusiastic will to put them into immediate action. The gathering of such a goodly number may be credited to the tireless efforts of Mr. H. L. Corey, Field Representative of the Photographers International Association. The officers are as follows: President, Fred W. Voorheis; First Vice President, Mrs. Fred Wallace; Second Vice President, Albert Salb; Secretary, Mrs. Kee Coleman and Treasurer, Miss Kathleen Dougan. They were installed with few words and much wit by E. J. McCullagh. A long and successful life to the Bay Cities Associated Photographers.

SALON WEEK
IS COMING



EVERYPRINT
A WINNER



CLUB NOTES

Forthecoming Exhibitions

Portland Society of Art, Photo Section Annual Exhibition April 17 to May 18, 1931; Closing date March 27. Limit four prints. Address Photo Section, Portland Society of Art, L. D. M. Sweat Memorial, Portland, Maine.

Japan International Salon, May 1st, 1931 to June 31st, 1931, to be shown in Tokyo and Osaka. Address: Tokyo Asahi Shimbun, Tokyo, Japan. Closing date, March 15th, 1931.

Camera Enthusiasts of San Diego First International Salon, May 1st to 20th, 1931. Address: Miss Florence B. Kemmler, Secretary, 3150 Logan Avenue, San Diego, California. Closing Date, April 5th, 1931.

Brussels International Salon, April 25 to May 25, 1931. Secretary, Rue Champ du Roi 36, Brussels, Belgium. Closing date April 2.

Chicago International Photographic Salon, July 23 to October 11, 1931. Chicago Camera Club, 137 North Wabash Ave., Chicago, Illinois. Closing date, June 15, 1931.



Fort Dearborn Camera Club

The annual dinner seems to have been even a greater success than ever and Dr. Max Thorek reports that the picture does not show all who attended as it was shot early and the full attendance had not yet arrived. The entertainment was recruited from within the membership and reads like some especially fine vaudeville show.

Mr. Shigeta did marvels with silver dollars and cards. He must be a real magician to produce coins from the air when so many of us cannot materialize them from the sweat of our brow these days.

Miss Molly Greenfield gave a pianistic rendering of Chopin and Liszt that charmed the listeners. Dr. A. J. Pacini gave a humorous talk. Mr. William C. Swett made an inspiring address Mr. Kinsky was Master of Ceremonies and Dr. Max Thorek presided. Throughout the evening Mr. M. Gurrie did a little magic of his own and in collecting dues and fines materialized coins out of the pockets of the most obdurate, if any such.

The dinner was served at the Maisonette Russe which is conducted by Colonel Vladimir Yaschenko, erstwhile of the Imperial Russian Army, a hero of the late war, and a member of the club. It cer-

CAMERA CRAFT

rainly was a family affair and the dinner of ten courses did credit to the host and establishment.

Photographic Society of Philadelphia

At the Annual Meeting of the Society in December the following officers were elected: President, H. W. Fernberger; vice presidents, Carroll Frey and John Allen; treasurer, J. J. Baylson; secretary, E. A. McKinley.

This Society had, and still has, the names of many on its roll who were once among the active workers. For various reasons many of these faces now are rarely seen in its rooms, or who only occasionally engage in the mysteries and incantations of the darkroom. It was for this class of members that the Entertainment Committee, on the evening of November 18th, launched an "Old Timers' Night". The older members only were invited and a goodly number turned out. The main idea, of course, was to get these members to fraternize and live again in reminiscence the photographic work and problems of a prior generation. To give the meeting a modern slant, movies were introduced. Mr. H. P. Baily, a member of long standing, showed the veterans how even an old worker can keep abreast of the times, by exhibiting his bird films, taken with a telescopic lens, during his vacation in Maine. Moving films were also made of the guests present, and each one was given an opportunity to test his temerity in facing the camera. Mr. Elias Goldensky, another ancient and honorable, inveigled some of the party into the studio, and produced extremely interesting portraits of Frederick E. Ives, well known color worker in photography, C. Yarnell Abbott, who has long since forsaken the camera for the brush, and Dr. Collier F. Martin, surgeon of note, who uses in his lectures slides made in his darkroom. The meeting was voted a huge success and most likely the gathering will be duplicated on some future date.

Cleveland Photographic Society

Here is an idea of what can be done by a judicious mingling of the social and photographic. A print night with Movies, Lantern Slides and Coffee and Doughnuts. A lecture on Travel open to the public.

Another lecture on travel. A talk on Art Appreciation. A class night each week for practical instruction in photographic methods and practices. And every night for a get together in the well equipped work-rooms. We recommend those interested in How To Run A Camera Club to write the Secretary of the Cleveland Club for a statement of what is offered members in facilities for taking, making and learning how to take and make photographs in all branches of the art and craft.

Newark Camera Club

The Ground Glass always makes me homesick. Those names. Men who have so greatly influenced the destinies of amateur photography in America. Bucher who fathered the Associated Camera Clubs. Woodburn, Graether, Hall and a dozen more who made our first visit so memorable. Club Members wherever you be and to whatever organization you owe allegiance, let me say: Don't get out of touch with your bunch. Foster the ties that bind you for you shall lose much of the sweetness of the humanities when you forego the associations established by that common interest, amateur photography. And that sentiment seems to actuate the Newark Bunch.

Third Chicago International Salon

The Third Chicago International Photographic Salon will be held at the Art Institute under the auspices of the Chicago Camera Club July 23 to October 11, 1931. The last day for receiving prints is June 15, 1931. All pictorial workers throughout the world are invited to submit prints.

All prints submitted must be entirely the work of the contributor. Prints in any photographic medium will be considered. For the first time this year the Salon will accept also three color carbon or carbro prints and color bromoils. Transparencies and hand colored photographs are not eligible.

The interest in the two previous salons has resulted in a grant of more wall space for exhibition purposes by the Art Institute and more prints will be accepted than previously.

The committee in charge of the Salon is headed by John Skara, the well known pictorialist.

Los Angeles Pictorialists

Paens of Joy, Wails of Woe, Shouts of Approval, Howls of condemnation always follow a Los Angeles Salon. The accepted ones think the judges very able and just. The rejected ones cannot see the whole thing as anything but a flop. And the Los Angeles salon goes right along, the oldest one of the most important in the country, smashing precedents and making history. We have heard it said, while in Los Angeles, that Los Angeles is the greatest city in the world, the most marvelous, and that it has, among other advantages, a climate. The very active men who make the Salon there are convinced they put on a real show and hold very definite views as to what constitutes a real show. Having seen the prints hung and knowing the men, moreover having visited the city of Los Angeles many times, we are prepared to affirm that the Pictorialists are right in their contentions inasmuch as they achieve what they set out to achieve, and that Los Angeles has not a Climate but many Climates. It is a city of miraculous growth without inhibitions of modesty. It does things and has the courage to be openly glad it did them. Which will prepare you to expect and impel you to buy the book of pictures issued by the group who sponsor the Salon. Don't fail to look at The Pictorialist and see something fine.

Kodak Camera Club of Rochester

The new year finds the club extraordinarily lively. The January meeting brought one-man shows by Berssenbrugge, Drtikol, Misonne, Erfurth, Lambert, and Johnston, discussed by Alexander Leventon. Two A. C. A. A. shows completed the month's exhibit. February was just as rich in pictorial display, having brought the Royal Photographic Society's 75th Annual, and one-man shows by Marcus Adams of London and Walter Owen and Harry Neumann of the Brooklyn Institute, followed up by two A. C. C. A. shows. March is ushered in with the P. P. A. show, followed by Laura Gilpin and Echague shows and another A. C. C. A. set.

The liveliest interest has been aroused among club members by the Annual Spring

Exhibition and Competition. The beginners of the club have energetically taken hold of the new course in the fundamentals of photography sponsored by the club, and demonstrations in developing, printing, enlarging and mounting are enthusiastically attended. Demonstrations in composition are a projected activity. The Exhibition promises to go over big. It is especially noticable that the women members are taking a keen interest and intend to be represented in force and carry off their share of prizes.

Orange Camera Club

East Orange is so close to Newark that these New Jersey enthusiasts shame other parts of the country. They just will get together and work for the advance of photography and in doing so give themselves a kind and degree of pleasure that can be gotten no other way. The Bulletin is an unusually well edited and printed brochure, rich in informative matter charming from the lively and intimate gossip it contains. That is what we absentees want:—news and names that we know and care to hear about. We were particularly amused, being an easterner, at the wail of one who cannot get the nice white snow to falling on nice sunny days when he has the day off. The Time, the Place, and the Girl happen to coincide too seldom in life.

Los Angeles Camera Club

Here are the officers for 1931. President James S. Lawshe, Vice President Jack Barsby; Secretary, Lucile Whitman; Treasurer, Leslie C. F. Johnston. Fred Dapprich was selected as Director of the club's 1931 All American Salon and Julius Cindrich will have charge of the competitions.

Al Quijada will be chairman of the House Committee and Sbell Robertson of the Outing Committee. The In and Out, as it were.

Julius seems to have given a demonstration of Kellytype. As an erstwhile Kallitype authority I should like to know whether Cindrich can tell me if there is any connection between the two.

To every reader we would say get ready to send of your best to the All American Salon which will take place the first two weeks in June.

NOTES & COMMENTS



Two New Microscopes

Amateur scientists, industrial laboratories and even the photographer will be interested to know that they can now purchase high grade Microscopes at prices within the reach of all.

The Wollensak Optical Company of Rochester, N. Y. have just announced a new 350x Microscope. This instrument has double objective lenses that give variable magnification from 100 to 350 diameters accurately calibrated and graduated in steps of 50X. It has tilting stand, detachable base, concave mirror, chromium plated tubes and rack and pinion focusing. The greatest value ever offered in a Microscope at \$18.50.

The smaller model gives magnifications of 50X, 75X, 100X and 110X. This does not have the tilting stand but has the detachable base and rack and pinion focusing. It also is finished in chromium plate with black lacquer—a marvelous value at \$10.00.

A microscope should be in every home especially where there are growing boys and girls because it affords an inestimable amount of education and enjoyment.

Hirsch and Kaye Cine Salon

To meet the increasing demands for adequate rooms for the display of motion picture apparatus, HIRSCH & KAYE have created their Cine Salon. It is located on a mezzanine floor, readily accessible from the store.

Indirect lighting, multiple control of the several electric circuits and indicator lights on the doors reflect the thorough planning. A ventilation system changes the air every four minutes and smoking is really enjoyable.

The Cine Salon actually consists of two separate rooms, each designed as a complete unit. A heavy, sound-absorbing curtain divides the two rooms, or when thrown back, reveals one large room.

The color scheme is stippled tan, with wine-colored drapes and a very deep green carpet, laid on thick cushion of hair. Well-stuffed occasional chairs invite one to linger. Those who know tell us the HIRSCH & KAYE Cine Salon is the best on the coast and compares favorably with any in this country. You are invited to call and see for yourself.

Abe Cohen's Exchange

Cohen's prices sometimes defy belief. Cohen's delivery never fails to be as represented. A transaction with this established concern carries a guarantee of complete satisfaction or money returned. In fact they offer a ten-day trial on certain items that from the cheapness of the price would make the unacquainted doubtful. Write Abe Cohen's Exchange, 120 Fulton Street, and establish a contact for your own good.

Snow White Ink

Johnston's Snow White is one of the institutional products of photography. It never lowers its quality and grows more popular as it becomes better known. A smooth paste that never discolors and stirs easily, it flows readily from pen or brush and dries quickly. There are many uses for Snow White besides titling. We prefer it for marking titles on negatives and for numbering them because it is opaque in printing and visible for identification. Your dealer can supply you. If perchance he cannot, write to J. W. Johnston, Rochester, N. Y.

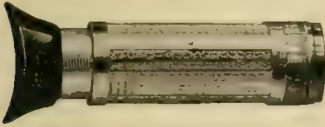
Eastman Hyper Emulsions

We have been waiting for an opportunity to try the new Eastman Emulsions but pending that time have heard from most acceptable authorities that the Hypersensitive Panchromatic Plate (Wratten) is here, works as rapidly as an ordinary fast plate though a two times screen be used, and really is highly sensitized to the infra end of the spectrum. The Eastman Hyper Press Plate also is a reality and on the

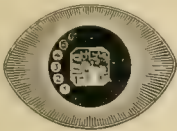
CAMERA CRAFT

market, enabling newspaper men, commercial photographers, and ambitious amateurs (with courage to dare) a possibility of doing things with the ordinary lenses that were an impossibility before their appearance. As Eastman performs all its experimenting in the laboratory and never puts out anything that has not been tried for months we may be assured we are not taking chances. At last I shall find a use for the one thousandth of a second time on my Graflex. At last the newspaperman will come home with a dozen shots out of a dozen plates.

The Bewi, A New Photo Meter



The Bewi is the latest in Photo Meters and it seems to fill the essentials of such an instrument. When looking through the instrument one sees not only a series of figures which actually represent light values but through a blue window, almost in monochrome, the object itself. This is valuable as a viewfinder, and tone value guide. The body of the Bewi forms a sort of slide-rule computer and is calibrated for focus, filter values, and unusual camera extensions as well as exposure time in ordinary.



While not a Drem Product we are informed that the arrangements perfected for its American exploitation were made with the Drem Products Corporation and Mr. Burleigh Brooks is to be the wholesale distributor for this continent. The sale price is \$9 and no doubt by the time this appears dealers will be prepared to exhibit and sell the Bewi.

A Tempting Exhibition

It has been the policy of Camera Craft to refuse publicity to private exhibitions in which the prints are to be used for commercial purposes as it would seem

that procedure infringes on the livelihood of professional commercial photographers. Mr. Felix Schanz, a professional photographer of Fort Wayne, as Chairman of the division in charge of the proposition, stands sponsor for a pictorial exhibition to be held purely for the advancement of the art of photography under auspices of the Chamber of Commerce of Fort Wayne, Indiana. The best work is invited and should reach Mr. Schanz, care of the above Chamber of Commerce before March 10 and the assurance is given that they will be carefully handled and promptly returned on or before April 1st.

An Automatic Camera

G. Gennert, Inc., of 24 East 13th Street, New York announces a new I. C. Co. Automatic camera with an f4.5 Xenar lens in Compur shutter in the 3¼ by 3¼ size which is automatic in every sense. We have not had the opportunity of seeing the instrument but knowing the reputation of the makers we are prepared to advise you to take means to acquaint yourself with the facts and thereby find something new and good.

"Leoty Lights"

The "Sunshine Midget" Arc Lamp is a new product just recently brought out by the Invention Department of The Leoty Company to meet the demand in the low priced field for a dependable lighting unit. This lamp has a long arc gap, burns continuously, requiring no attention, and gives the maximum amount of fast, intense, even light, for the current consumed.

The Leoty Company offers to send this unit out on 30 days trial. Write the firm at Dayton, Ohio.

B. B. Nichols, Inc.

Those who have dealt with this firm speak in the highest terms and express satisfaction without stint. Exchanges are solicited. Trade the camera you no longer want for something newer and better. Buy your equipment in this largely stocked establishment and be assured of fair dealing and prompt attention. B. B. Nichols of 731 South Hope Street, Los Angeles, is always personally interested in seeing that you are satisfied.

Finlay Natural Color Photography

The old Paget process was a delight and in practice most intriguing. The exposure was made with a taking screen in contact with the negative. This screen, like the viewing screen of which we shall speak in proper place, was ruled in parallel lines of the three colors common to such work. With a color sensitive emulsion and the proper color screen an image was developed that showed opaque, transparent, or translucent lines or interrupted lines according to the colors in the object photographed. The properly finished plate was then put in contact with the viewing screen and where the blue of the subject had left a clear space in that negative blue now showed through, and so with the other colors. The combined impression on the retina was of the colors of nature in correct combination.

The readier means of the Lumiere Autochrome and Agfa Color Plate superceded Paget in practice. But all of these gave a transparency which for purposes of reproduction offered the same difficulties and sometimes impossibilities of duplicating the original subject in true color as a print.

It seems to have remained for Finlay, Mr. Clare Finlay, to conceive the idea and perfect the means to use the paralax for three color engraving by producing screens ruled or designed so as to block out all excepting one color. Thus the blue screen would block out all but the blue, the red all other than the red, and so on. The photo-engraver being thus enabled to impress the several selective images on the metal and to etch his three plates accurately.

The salient similarity to the Paget process has been shown above. The difference seems to be in the design of the screens which are not of lenticular ruling but with geometric and regular design. This is an advantage in the three color printing in that there is less danger of moire effects when the photo-engraver applies his Levy Screen for the half-tones. The blocking out for selective color is, as far as I know, new and original with Finlay.

Write Finlay Photographic Processes, Ltd., 305 E 45th Street, New York.

Chicago Century Exposition

The Chicago Camera Club is sponsoring the photographic salon to be held in conjunction with the greatest world's fair ever planned. Chicago in 1933 will be the scene of an epoch making show. The multimillionaire citizens have been lavish in their support, the middle class has done its utmost and the smallest wage earner is giving what he can in money and effort to the achievement of something that will make the world once more look to this country for the stupendous, the startling, the seemingly impossible. At this exposition photography shall be adequately represented if the Chicago Camera Club has its say. And they are saying it early and with unstinted effort. Prepare now to be a worthy part of the affair. Write George H. High, A. R. P. S., 137 North Wabash Avenue, Chicago, for information. The officers of the photographic section of the 1933 Exposition are: Chairman, George Henry High; the Photographers' International Association is represented by George Daniel Stafford and John Lavacchia; the Chicago Camera Club by three ex-presidents, Joseph Simons, F. M. Tuckerman, and C. W. Mogg; with John Skara, Alfons Weber and W. C. Webb to round out the distinguished list. You are urged to impress this on your mind, men and event, need of maintaining the standards of your country, which ever it be, and credit to yourself in the noble company which will undoubtedly be offered your work.

Burroughs Wellcome First Aid Kits

We are informed that most if not every Eastman Kodak Store has been fitted with a Burroughs Wellcome First Aid Kit which speaks no less creditably for the sterling firm which makes the kits than for the ethical and considerate concern that so provides for the welfare of its employes. We always feel a reticence in praising Burroughs Wellcome goods. Words become cheapening in stating the well known and obvious. If it is a Burroughs Wellcome product it is right. We make the affirmation for the pleasure it gives us to boost the worthy.

Your studio might be better equipped by an installation.



Conducted by G. A. YOUNG

British Journal Almanac 1931

What can one say of the B. J. Almanac that photographers throughout the world do not already know? Shall we speak of its many fine articles on various aspects of photography; of its sections devoted to new developments, new formulae, new goods; of its advertising section that might well serve as a trade directory; or its sixty-four beautiful gravure illustrations of pictorial photography? All these are things which the photographer knows he will find in the B. J. There is something fine and inspiring in a publishing tradition extending over a period of 77 years. A tradition that has not solidified into habitual repetition but has remained a living, growing, leading force in photography through all that time. Its the same old B. J. and as some often quoted verbal Scotchman once remarked, "nuff said". Published by Henry Greenwood & Co., Ltd., of London. Price, \$1.00 paper, \$1.50 cloth. Obtainable from the Camera Craft Book Service.

The Pictorialist

Considering the annuals published this year as a whole it is evident that the greatest opportunity for improvement lies in the field of better production. Das Deutsche Lichtbild has shown us what perfection is possible in this regard and we believe that the extraordinary success of this book is largely due to that feature. Happily the Camera Pictorialists of Los Angeles, publishers of The Pictorialist, have appreciated this point. The reproduction and format in this, their first annual is very fine. Size also is important in retaining the effectiveness of the original print and in this The Pictorialist is more than generous reproducing almost all of the one hundred illustrations 8"x10" in size. A means of access to the best in photo-pictorial art is an essential to the

production of an annual. In this the publishers are fortunate in being able to choose their pictures from the 14th Annual International Salon of the Camera Pictorialists of Los Angeles, a show which draws contributions from established pictorialists the world over and also enjoys the reputation of welcoming the efforts of new workers. The pictures are well selected to give a cross-section of pictorial activity. James N. Doolittle contributes an interesting discussion of the pictures as well as a beautiful Tri-Color Carbon for the frontispiece. All in all the energetic organization which produced this book are to be congratulated on doing a fine job in their first crack at publishing. It would still be a fine job if they were old hands at the game. Price \$3.50. Obtainable from the Camera Craft Book Service.

French Annual

The correct title of this volume is XXV Salon International D'Art Photographique De Paris 1930, published by Societe Francaise De Photographie. The pictures are chosen from the societies' annual salon held in Paris. Of special interest are several fine examples of the broad bromoil technique, a striking nude by M. Meys, a beautiful landscape by F. R. S. Petrie and many others had we the space to mention them. In all there are 48 pictures approximately 7"x9" in size. Reproduction and format are excellent. Price \$3.50. Get your copy from the Camera Craft Book Service.

Color Harmony Chart

Mr. Avenir Le Heart has produced a new and greatly improved Color Chart which gives complete information as to the proper harmonizing of 54 different colors. By means of a disc with four cut-out spaces it is possible to see at a glance for any given color, the color which is

CAMERA CRAFT

in complimentary, or monochromatic harmony with it as well as the three or four colors which will harmonize. In addition the formulas for mixing all colors are given as well as the proper color to use in greying or in tinting the shadow of any given color. The uses of such a chart go far beyond the mere coloring of photographs, for which it is primarily intended, for it may serve as a guide to good taste in decorating the studio or in aiding Mrs. Photographer in selecting harmonious colors for that new evening gown. The chart is remarkably easy to use and contains an almost unbelievable amount of information on the proper harmonizing of colors. Price \$2.00. Obtainable from the Camera Craft Book Service.

Photograms of the Year

Photograms is an old friend of the pictorial photographer being now in its thirty-sixth year of edition. This book is perhaps the most truly international in character of all the annuals, showing as it does work from almost every part of the globe. The pictures are selected from the London Salon, one of the most important of photographic exhibitions so we are assured that a high standard of excellence is required of the contributors. Some eighty-three prints are reproduced covering a great variety of subject matter and treatment. The reports on photographic activity in the various countries are interesting and the comment of Mr. C. J. Symes on the pictures found in the volume is both illuminating and instructive. Published by Iliffe & Sons of London. Price \$2.50 paper, \$3.50 cloth. Obtainable from the Camera Craft Book Service.

Artificial Sunlight

In this book it is the author's purpose to expound the new developments in the science of illumination, and to point the way for the future. Lighting equipment will soon be selected not only for its visual qualities but for its health maintaining qualities as well. There is the interesting thought that in the future office buildings and such may be constructed without windows for the simple reason that more dependable and healthful illumination will be available from artificial

sources. Photographers who have succumbed to the temptation of playing with therapeutic carbons in their lighting equipment will find much valuable information here. A large part of the book is devoted to the physics of the subject. Methods of radiation measurement, the character of radiation produced by different sources, and the properties of radiation of various wave lengths and of various groups of wave lengths are fully discussed. Author, M. Luckiesh, Director, Lighting Research Laboratory, General Electric Co. Published by D. Van Nostrand Co., Inc. of New York. Price \$3.75. Camera Craft Book Service will obtain a copy for you.

Luci Ed Ombre

This is the Italian Annual showing only the work of Italian artists. It is evident from the variety of subject matter that their interests are wide and in step with photography throughout the world. Many of the contributors are workers of international reputation. The publishers, Il Corriere Fotografico of Torino, have obtained good press work which retains the charm of the original prints. Some fifty-two pictures are reproduced most of which are 6"x8" in size. The Italian race is renowned for its artistic talents and this volume supports that reputation. Price \$2.50. Camera Craft Book Service will supply you.

L. C. Page Co. Books

Brain Tests: This little volume presents a collection of brain twisters and intelligence tests that are highly amusing and stimulating. If you have a "Great Mind" among your circle of friends this book will take some of the wind out of his sails. Published by L. C. Page Co. of Boston, the author, Walter B. Gibson. Obtainable at most book stores.

Famous American Athletes of Today: A series of biographical sketches of the careers of some of America's great athletes. Volume two includes such notables as Commander Byrd, Glenna Collett and Jim Thorpe. Very fine for growing boys. Two volumes, author Charles H. L. Johnston. Published by Page Co. of Boston. Obtainable at most book stores.

APRIL, 1931

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Skyscraper

Valentino Sarra

Illustrating William Alcock's Memoirs

VOL. XXXVIII NO. 4

PRICE 20c

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A Photographic Monthly
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SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California
FOUNDED MAY 1900

VOL. XXXVIII

APRIL, 1931

NO. 4

Recollections and Personalities

By WILLIAM ALEXANDER ALCOCK, F.R.P.S., L.L.B.

(Illustrated by prints from the artists named)

Billie, Billie, you have here and in installments following dealt almost overmuch in praise. How shall the thousands who read this know you as I know you,—as one who speaks only of such as may be extolled and keeps a silent tongue where kind words may not honestly be said. And yet not a reference has been deleted or a sentence curtailed for those that do know your character will accept your sincerity and those of whom you speak will value having a place in your recollections.

William Alexander Alcock is an institutional figure in amateur photography. He is the living monument to true friendship and unselfish giving. He gives in substance and effort, in good-will and purpose. How many of us can say that at some time we have not turned to him for some advice or some help? It is my conviction that the Royal did not invite him to judge because of his knowledge of pictures, for there are many who know pictures, but for his rare quality of loving pictures, sympathizing with the intent and the intentions of the pictorialists,—and of such judges there are not many.

Every advanced photographer will read every word that Bill Alcock writes because Bill wrote the word. The desultory snap-shooter will after a few sentences find that these names though strange and meaningless, still bespeak some photographic Parnassus to which he might aspire, or at least of which he wants to know something. These vaunted names were emblazoned on Salon walls miracles performed with a camera, and lens, and plates, and films, and papers just like those he uses.

We have not all of us the desire or the power to become pictorialists but we all have an admiration for those who have achieved a niche in the halls of Fame. To be established in Bill Alcock's memory and be accepted as his friend in such a niche. Read you, then, whatever your tastes, the annals of men and women who have made photography worth your while, writ by one who has helped them doing so and himself found it well worth while. S.B.

I have stated on many occasions that if I got nothing more out of photography, I was satisfied because of the many friends made. I am not a good mixer and make friends very slowly but am very proud of the list of eminent photographers included among these real friends.

There is something about the man who has photography in his heart which makes him a good fellow, one whom it is a pleasure to know and with whom to talk—to visit and to be visited by.

Beginning my photographic career twelve years ago, I did not know a soul in photography nor even the name of anyone interested in the game. I got into photography as an incident to another hobby, being a rosarian having over a thousand rose bushes with not more than ten of any one variety. There was published in 1916 or 1917,

"The Book of the Rose" which was illustrated by about fifty reproductions of autochromes of some of the best varieties of the queen of flowers. Much interested in these reproductions, I made up my mind to make a set of autochromes of my own blooms. I therefore got some photographic catalogs and decided that what was needed was a Graflex size 5x7. I accordingly bought a home portrait Graflex with a twelve inch Zeiss Tessar F:4.5 lens. A cheap view camera with an F:8 Rectilinear lens would have done equally well if not better for the purpose, at that stage of my development.

The garden was on leased ground and to my regret about two weeks after buying the camera I was informed that house and garden had been sold. It was impossible to find a place, which I could afford, large enough to move all my roses, so a deal was made whereby I left most of them behind when I moved.

I was thus left with a camera for which there seemed no use but as all available cash had gone into it, I determined to try and get some good out of it. As a member of the Department of Education of Brooklyn Institute of Arts and Sciences, I learned from their prospectus that they had a Department of Photography and classes in photography by William H. Zerbe and Clarence H. White. Anxious to learn as much as possible in the shortest time I joined the Department of Photography and enrolled in both classes—Zerbe's beginners and White's advanced.

What success I have attained in photography is owed to the things learned in the winter of 1918 at the Brooklyn Institute.

The class conducted by Bill Zerbe taught me exposure and development and the mysteries of the enlarging camera. If there is a more enthusiastic or better instructor than Zerbe I have not met him.

Clarence White—an artist to his finger tips—taught me the mysteries of composition and application and gum platinum printing.

The members of the Department of Photography of the Brooklyn Institute were most kind and helpful. Robert Montgomery who could do more with a bromoil print than any one I have ever met was most willing to help a tyro, while William Elbert MacNaughtam, famous for his landscapes was always anxious to help the beginner and his kindness shall never be forgotten.

After Clarence White resigned from Brooklyn Institute his class was turned over to Miss Sophie Louise Lauffer, F.R.P.S., and to her, more than to anyone else, is due whatever success I have attained as a pictorialist. Her cheery and conscientious criticisms have helped more than words can tell. Of her I cannot add anything to what has been said by the Editor of this magazine in his articles on her published some months ago.

Among those contacted at the Brooklyn Institute were Richard M. Coit, William D. McClure, the late Eugene P. Henry,

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William Alexander Alcock

Alexander Leventon



The Butterfly

C. H. Davis



Fresh Snow

Frank R. Fraprie

*Landscape**William E. Macnaughton*

Vernon E. Duroe, Father Bradford, K. of C., Joseph Kraysler, Hans E. Jeltsch, Mr. and Mrs. Roger Estey, Harry Neuman, Leo Pokras, Herbert Wheaton Congden, the late George Hamilton Dean, Mr. and Mrs. Harold Seaton and J. Milton Bergen—now the President of the Department—all of whom have been delightful companions and helpful associates.

Another Brooklynite with whom I have had many interesting discussions is the Honorable John Anderson Leach, an expert still and movie camera man, who finds time (despite his arduous duties as Police Commissioner in charge of Brooklyn) to devote to his hobby, to his own pleasure and the delight of his friends.

And one must not forget to mention that good friend Thomas H. Baskerville, eminent lawyer and authority on real property law, friend and associate of the late Charles Henry Davis, of Davis & Sandford, to whom I am indebted for my introduction into stereoscopic photography, nor William Crawford, master builder and financier, for the introduction into the Camera Club and who first brought me into contact with a 16 mm movie camera.

*Blossom Time**Dwight A. Davis*

Clarence White's Summer school at Canaan, Connecticut, was a place at which a most delightful summer vacation could be spent, and at which every brand of photographic endeavor was indulged in by the most enthusiastic group of pupils ever seen at any institution of learning. In addition to the school there was held at Mr. White's hospitable studio the annual summer meeting of the Pictorial Photographers of America. There revive, at the mention, the most pleasant recollections of Canaan and the friends met and made there:

Margaret Watkins with her agile brain and pleasant smile had ever an answer to any little bit of repartee.

Dwight Davis, that wholehearted gentleman, equipped with years of experience in all branches of photography and with the sweetest and kindest nature God ever gave to a human being;

Joseph R. Mason (who, the first time I saw him, was engaged in photographing a sunflower on an 8x10 view camera with a sliding rickety tripod) won the admiration of a great number of photographers throughout this land by his management of the contests which

*In New England**William A. Alcock*

were conducted under the auspices of the Pictorial Photographers of America in *Shadowland Magazine* and which brought out some of the finest photographs which have been seen in a magazine since the days of Edward Dickson's ill fated "Platinum Print";

John Wallace Gillies, God rest his soul, was a genius, and, like many of the species, an eccentric. He is remembered for many things—first, because he wrote an article about me which was the first notice I received in a photographic magazine; second, because he constructed the first radio I had ever seen; and third, because he would rather talk about guns than about anything except photography. I remember one year, when I was acting as one of the Judges at the Pittsburgh Salon, Gillies sent down three beautiful still life studies printed on glossy bromide and highly polished with the aid of a ferrotype tin, on which he had placed the price of thirty cents each. After some discussion the three prints were accepted and they were all sold on the opening evening of the Salon;

Names, names, made of letters and written in ink on a sheet of paper yet living, brightly burning memories to me; rich memories of contacts of minds and souls that have left an impress on the photographic world.

(To be continued)

Raw Light

By THOMAS SOUTHWORTH

(Illustrated by the Author)

Were it not for physical limitations, I believe it quite possible to make very pleasing portrait lightings with direct sunlight.

If our eyes could withstand the strain of such a severe illumination and, with the aid of a mirror, used as near the lens as possible and slightly dulled, throwing ALMOST raw sunlight into our sitter's face from this extremely frontal position, and further provided we could make the exposure fast enough, I have no doubt that very nice modulation could thus be obtained. If, however, it were possible to subdue the direct rays of the sun, and this auxiliary illumination until the moment of making the exposure, then, by some mechanical means, turn on the full flood for just the finest fraction of a second—an atom of time, as it were, and so short as to exclude the possibility of so violent a light influencing the muscles which control our eyes, we would have no difficulty in making nicely lighted portraits by the raw light of the sun.

I know of but one illuminant which permits the photographer to approximate the "if" just described. No human eye can "stand up" under the intensive flood of light given off from magnesium and aluminum powders. These metals, combined with oxidizing agents to facilitate combustion, even in small quantities, throw out light probably as intensive as raw sunlight. There would be no practical use in Portraiture for light so intensive, for the same reason that sunlight, undiffused, cannot be adapted to Portraiture, were it not that the time of combustion of these powdered metals can be controlled and modified.

I wish to throw out a few ideas as to how raw light may be used in Portraiture and delicately modulated lightings secured. The principle is far from being new, but many, I fear, have not fully realized its practicability. The commercial photographers were probably the first to learn this principle of lighting from the many difficulties they encounter in the photographing of interiors which have strong natural light towards which their lens must point. The condition or the view cannot be changed. The heavy shadows brought about by this rear natural light has to be coped with by the photographer and there is but one way to do this, i. e., with counter illumination. The Flashlight is generally used for this purpose because of its greater effectiveness in combating the raw light from the sun



coming from the opposite direction, and it is no uncommon opportunity to examine very beautiful results made under such adverse initial conditions of light.

Among the portrait brethren, difficulties of this kind so rarely come our way that it is quite natural that many of us haven't realized what may be done with raw light in the making of good portrait lightings. The extent of our reasoning is something about like this. "If I use a raw illuminant, I'm most surely going to get very heavy shadows. I couldn't make satisfactory prints from such negatives, no matter how much lead I loaded in the shadows of the negative." If, however, another raw light of just sufficiently less intensity to prevent overcoming, fully, the shadows of the principal

light is brought forward, somewhere quite close to the lens; obviously, there can be no heavy shadows. This does not mean that we would only be successful in the getting of high-keyed lightings; it may be either high or low key or it may be a full scale lighting, just as the photographer wills; the main thing is to balance the two lights; the harshness of the primary or directional light is no disadvantage, provided the auxiliary or general illumination is "mated". This is just as easy to do as the balancing of diffused illuminants, if one has learned to read light.

One of the most "pitiful" cases among photographers, one I know very well,—and I suspect it is far from uncommon—is his inability or unwillingness to grasp the principle of Light Balance. I doubt if during the 30, 40 or 50 years he has been making portrait photographs he has made a negative, except by accident, which didn't require considerably more retouching to be put in the shadows than the highlights. If one could compute all the hours he has spent at the retouching desk, UNNECESSARILY, during the years he has been a photographer; if one were to stay away from a barber's shop so long, he would assuredly be wearing long hair, i. e., assuming he wasn't always bald. Show him, by demonstration, that all this time and lead spent on the shadows can be prevented, he unhesitatingly will come back with "That lighting's flat; I don't like it." He's fonder of his retouching desk than I am.

New possibilities have recently been opened up for the Flash-light Portrait man, the advent of "Smokeless" powder. "Smokeless" powder, one would presume, would be but a relative term; however, I find this description so near wholly true, I have no criticism to make on the new name. I can only speak of the one brand I have had the opportunity to try, and which was used in twin two-grain charges to make the balanced "raw-lighted" negative of young man submitted for my illustration. One two-grain charge of this powder was used for the out-of-balance lighting of same subject. No diffusion whatever was used, except as in the case of the one where one charge diffused the other. Examination of these illustrations with a glass will leave no doubt as to the positions of the lights by which they were made.



At first thought—not because of the trifling difference in cost per oz. but because of the much lower actinic value when compared by weight with the powders with which we have been long familiar—the prospects for substituting "smokeless" for smoky powders were not so rosy; however, since the smoke from a two-grain charge is no more than each puff from my pipe as I Remington these lines—and disappears infinitely quicker—there is no necessity whatever for capturing it. Being no necessity for capturing it, there is no necessity for diffusing it by the material it has heretofore been necessary to use with which to capture it. Obviously, the using of it "raw" would require another "raw" charge to balance with, which was done in the case of the illustration. Then, to make the most of the investment—"I'm a hound for getting the most possible for my money"—I have large sound-resisting reflectors, parabolic in shape, which unquestionably augment the light source with their white surfaces. Four 100-watt inside frosted incandescent lamps on each "machine" for pre-exposure illumination furnish me with an abundance of light for all the proceedings. In this manner I expect to rather reluctantly—because of our continuous association for twenty years—leave the smokey brands to those who prefer them, and stepping out with the newcomer for I hope, a good many years to come.



From so brief usage of "raw" illumination, I hesitate about being too positive on what appears to be another point of advantage; however, I feel justified in suggesting this to others who will probably make similar investigations. They will probably find snappier "pep" lights in their negatives—even though as carefully balanced as when using diffused illumination. It has been quite a common practice with me to smear a little cleansing cream over the high spots of my sitters' faces, if the skin lacks lustre. Since my exclusive use of the Panchromatic emulsions, I have found a still more pressing need for this practice because of the closer approach of flesh tones with the facial highlights. I never, however, leave the skin

actually glossy. The use of raw illuminants would seem to make this practice less urgent.

From time to time I hear from quite a few of the boys who have taken up the Flashlight illuminant for the making of their Portraits, some of whom admit that they were so influenced by things I have previously written. To such, and others, I urge the investigation of the raw "Smokeless" two-way Flashlight. The cost of illumination is still less than one cent per negative, and the additional speed of combustion even still further reduces that very low percentage of "moves" the flashlight workman almost forgets about.

IMPRESSIONS

Jennie Vallecorse

*The walk tonight—between the bridge and curving—
Was a pale thing that stretched before—unswerving—
And in the rush of breeze
The stalwart trees stood—
Sentinels in the dark, to hark
The scrape of heels.*

*Once every square a lamp post passed my eyes;
Things motionless—like hedges—
Hue and size
Seemed one. Cars in the street
With cries to greet, just skimmed;
Black shining big-eyed bugs that ran
Outside my wall of thought*

Third Syracuse Salon

By J. O. SPRAGUE

The Syracuse Salon was inaugurated in 1926, the first one being held during June of that year. The second Salon was held in March, 1928. The third Syracuse Salon has just been held, January 2-31, 1931, in the galleries of the Syracuse Museum of Fine Arts. The Camera Club of Syracuse has been back of every one of these exhibits, with the co-operation of the Museum. The aim has been to have an educating influence among the picture lovers and photographers of the Central part of this great Empire State.

The Salon Committee was composed of Kent C. Haven, General Director; J. O. Sprague, Secretary; Ranald F. Fisher, Dr. M. A. Obremski, Leonard J. Mulhauser, and Fred H. Powers.

The Jury of Selection was Alexander Leventon, Rochester, N. Y.; Prof. Montague Charman, Syracuse University, and Hugh Hamilton Goodhart, a commercial artist, Syracuse.

Although we did not have as many prints submitted as some of the other salons have had, still the number did run far ahead of our other two efforts, so we feel that we have not worked in vain.

The entries were divided, at the outset, into three classes—A, B, and C. Class A made up the Salon. Class B constituted an auxiliary exhibit, and was hung in the lobby of the Y. M. C. A. Class C was placed to one side as not having sufficient artistic merit. Many fine pictures, of great artistic value, found their way into Class B—many that have been accorded honors by other salons. The very best work from the standpoint of salon quality, however, went into Class A and were hung in the Salon.

In speaking of the rare photography shown in the Museum exhibit, Stanley A. Czurles, in the Syracuse Journal for January 5, 1931, says:—

"The pictures are very varied in subject matter, in the angles from which they had been taken, and the effects they are intended to produce, but all of them show careful selection, arrangement, forethought, and execution.

"There are some portraits so excellently taken that the characters seem not at all posed. In no way are they dressed up for the occasion, or assuming any poses, but just seeming to be in the dress and poise of every day life. In the actual photography, the characterful features have been made to show up quite sharply while the rest of the body has been softened into the shadow of the background, just as a good artist would have constructed a portrait picture. Outstanding among these is the work of a Chicago surgeon, Dr. Thorek.

CAMERA CRAFT

"Others of the pictures are very modernistic, in that the subject matter seems to have little part to play in the interest of the picture. As in this type of painting, the appeal is made through movement of line and arrangement of masses of light and dark.

"The most extreme in this respect is the work of Thurman Rotan, who has photographed meaningless geometrical objects arranged to form designs. One of these pictures resembles a roulette wheel, another, a row of suspended glass cylinders through which lights are shining.

"With an evidently similar idea in mind, H. Kira, a Japanese, has made some interesting geometrical patterns by using exclusively, in one picture, a group of different sized plates of glass; in another, pieces of cut and folded paper, and again through pyramidically arranging books.

"But the cleverest of all the photographs is the work of a Czecho-Slovakian, Frank Drtikol, whose pictures show elongated figures, lines, and long spirals of varying shadow.

"Other contributions of pictures have found interest in industrial topics. Of these, John Skara contributes two pictures in which a railroad terminal with all the smoke and steam as well as light playing through them makes the background. In another, a welder, iron mask on face, is shown, while many of the other pictures are of skyscrapers, arrangements of barrels, freight yard and great construction scenes.

"The greater part of the pictures are bits of nature, scenic landscapes, unusual cloud effects, pictures of different kinds of atmospheric effects and interesting land and water scenes.

"Several Syracusans' work has been accepted for this exhibition—"Winter Freshet" by Mulhauser, recording secretary of the local Camera Club; the "Background Painter" by J. O. Sprague, and "Fruit" by Schuelke, are included.

WHO AM I?

By Laverne D. Anderson

I have destroyed more time, and patience than all the
efforts you have made.
I bring ruin to everything I see and I have shattered
the hopes of many of your pictorial attempts.
I spare no one, and I find my victims among amateurs
and professionals alike.
I loom up to such proportions that I cast shadow
over every field of desire.
I am unfaithful, and you are warned against me, but
you heed not.
I bring anger, disappointment and expense, yet few
seek to avoid me.
I am your worst enemy.
I am a dirty lens.

All in the Autumn Twilight

By BERT LEACH

(Illustrated by the Author)

The melancholy days have come; yes—but are they melancholy? Or is this an instance of our too ready acceptance as law and gospel, just because it sounds well and has been bandied about for generations, of a phrase that embodies half a truth or less? Does the mere fact that poets are wont to sing it so prove autumn to be essentially a season of dole and dirges? Is it not rather a gorgeous pantheistic *Gotterdammerung*—a twilight of the gods, the spirit, the force, the stir of might that have reveled throughout two seasons in color and light and song and motion, in leaf and bud and blossom, and in the final fruition? Their work well done, they doff their multicolored garb, and lie down to the sleep they have earned. And what is melancholy about that? The weary workman who must recoup his forces for tomorrow's task does not consider going to bed as a mournful phenomenon; it is not, nor is the suspended activity of the gods of growth. We know they are not dead but sleeping, to be raised to new beauty and new functioning by the *talatha cumi* of the next northering sun.

However, days do shorten, and light does fade earlier. And the photographer whose time is limited—as that of most amateurs certainly is—may have to cast about for ways and means of supplementing sunlight, or for getting on with a minimum of it. My own work day is of indefinite duration; it may end at three o'clock, or it may end whenever thereafter my conscience tells me my work is in shape for a running start next morning. This may be at four, or at five, or on the not too rare days when the accumulation of odds and ends seems oddly endless it may be at six or later; and there is always my healthy appetite to be reckoned with. So twilight is likely to be the only time available in an autumn day for Graffy and me to do our stuff. Graffy, be it known, is the name given to my Graflex by those with whom it and I are on intimate terms.

Twilight, properly speaking, is the time when the sun has passed below the horizon so recently that its rays are still reflected by the atmosphere. Yet proper speaking has become somewhat passe. Most of the moral and philosophical concepts we older fellows were taught to regard as eternal verities have now become hopefully relative terms. Even the old mathematical definitions whereto we have been wont to flee when sorely pressed for the comfort of something exact and irrefutable, are now, we are told right blithely, on the junk

*Mellow Autumn**Bert Leach*

wagon and speeding toward the scrap heap. May be so; but to my notion, if two parallel lines be produced to the uttermost limits of space, they will still remain as far apart as at their beginning; and when the eons are over if the wheels of Gabriel's chariot are gauged right, he can use our parallels as tracks when he comes sounding the trumpet of doom. And that is not, by any means, the only hopelessly old-fashioned notion I am harboring. But, amid all the rampant relativity now in our midst, I trust I may be pardoned if I stretch a trifle the strict meaning of the term *twilight*; and if in getting the photographs that accompany this rambling discourse I took advantage of a chance for a shot before the final arc of the sun had disappeared, I hope of absolution.

So when bread and butter matters have been taken care of for the day, out of the lap of Fate roll the answers to the questions: *In what direction? How far? With whom?* Luckily our town is not overgrown; it does not require a day's journey to get to the woods and hills. Even in mid-autumn the distance can often be covered easily between the closing of a desk and set o' sun. Nor have the Tropics and Italy and the Golden West any monopoly on brilliant skylscapes. There are moments when the grinding routine of this pedagogue's life make flight to other horizons seem the *summum banum*,—anywhere but here, with a one-way ticket. But when I stand among the pines and boulders of Two-Mile Hill, and looking across the mag-

*The Dank Tarn of Auber**Bert Leach*

nificent cornfields made possible by the alluvial gifts the Nile-like Scioto brings periodically to its valley, see the crimson sun setting behind a range of serrated purple hills, I recant my heresy. Indeed there are moments when I am not sure but that the chief end of man may be to glorify his home town and its environs.

It is of the environs of this, my home town, as they appear in the autumn twilight that this panegyric tells. We come—Don and I—to a pool in an open space in the woods. It is such a pool as in spring-time, Corot would have loved to paint. But now more closely than Corot's misty lakes it resembles Poe's "dank tarn of Auber." We are in no such dismal mood as prevades *Ulalume*; ghouls and be-diamonded crescents and legended tombs concern us not at all. Likewise we have kept closer tab on the flight of time than had the poet who "knew not the month was October." We know it is and that swimming season is about over; but the water is still comfortable and inviting—in fact, the invitation seems distinctively to have an R.S.V. P. clause; and, since Mr. Poe's copyrights expired decades ago, why should we send our regrets? We don't; Don is almost dressed when Graffy and I get into action.

The water, however, that has functioned in making this, my home town, what it is, is no woodland pool, but the stream which the gallant LaSalle more than two centuries ago called La Belle Riviere. Though time has made drastic changes, and smoke-stacks line the banks now where beeches and tulip trees stood then, and

though the water is now usually stained a dull yellow by the unprotected soil, still to us who love it, the Ohio is still the Beautiful River. Yellow water will catch and reflect all the colors of the ever-varying sky as efficiently as crystal springs would. There is no conceivable color that soon or late I have not seen mirrored in La Belle Reviere.

The River is easily accessible even if the work of the day, like Pope's wounded snake, "drags its slow length along" an hour or so after the usual quitting time. And here, for instance, I look through the half-denuded branches of a sycamore that has grown gracefully from a bent twig, and see the superstructure of the bridge outlined against a sky so crystal-like that conscious effort is necessary to search out enough traces to determine what colors are present. Yes, the park bench is deserted, and the boughs will soon be bare; but the one will take on new lovers when the others take on new leaves in the spring.

The old river looks placid enough. No one, seeing it slipping through the autumn twilight so quietly along its channel, would guess the force with which it swirls downward when heavy rains and melting snows combine to swell its volume, or would picture the anxiety of the citizens who live in the lower parts of the town as foot by foot it rises toward the level of their dwellings. But if anyone entertains doubts concerning that force, let him come with me a mile or so upstream from the bridge, where the bank is lined with willows—not twigs, but trees of many years' growth. They all lean to the westward—bent in that direction so many times by the vigor of the overflowing stream that their permanent inclination is reminiscent of repeated floods. Many of them are nearer parallel with the ground in which they are rooted than they are perpendicular to it. Doubtless those that would not bend to the imperious will of the current were snapped off and carried downstream. And that is as it should be; they lodged somewhere, and dried driftwood makes excellent fires for roasting weiners and toasting marshmallows, and to tell stories around on a summer night.

Our group of twisted willows, however, needs some slight landscaping before an exposure can be made with any chance of a picture resulting. Some horseweeds have to be cut from the foreground, and some tin cans and old newspapers removed from points where they show up too plainly. That is, they show up the characteristics of the people who left them there. And before we are through with our willows, the Otto Marmet comes along. She is a good boat, but not one of the best. We keep on with our willows, and she gets well up stream, leaving a trail of smoke behind. It is the smoke that attracts us, that and the curves of the near shore. We take another shot.

Then, light still permitting, and the curves of the little inlet

*The Melancholy Days Have Come*

Bert Leach

Being ready and at hand, Graffy and I decide to become artistic—our temperament does not often get the better of us thus—and do something in the way of an abstract (more or less) pattern. This completes our work for the day. What we say about being artistic our readers are expected to take with considerably more than a grain of salt.

But it is strange and wholly out of keeping to write for a magazine of artistic photography and say nothing serious about art. True, and without violating the unity of our subject, something of art shall be included. My friend, Mr. Burkhardt, has lived many years; he is now in the autumn of his life. And he is an artist, a practitioner of the noblest of all arts, the art of successful and of beautiful living. He accomplishes the all-but-impossible task of working with fifty teachers and twelve hundred and some odd pupils, keeping them comfortable and maintaining their good humor, and retaining the high esteem and affection of them all. He is our engineer. Is his autumn, his twilight, a season of melancholy? He still does his tasks well; and he is garnering the harvest of love to which his many, many years of skillful and conscientious work fully entitle him; his is a beautiful and mellow autumn.

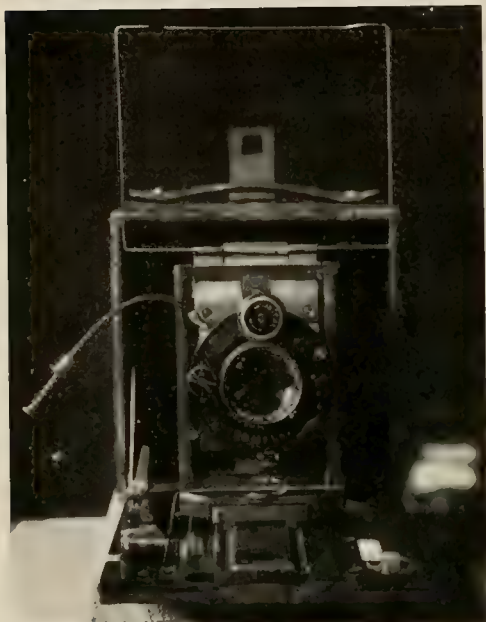
No, the twilight of an autumn day is a time of delight.

Beauty is inherent in Nature but pictures are wholly in the eyes of man. The blind see pictures innately. The landscape gives them nothing toward that vision. S. B.

A Simple and Practical Wire Finder

By DR. H. C. ATWOOD

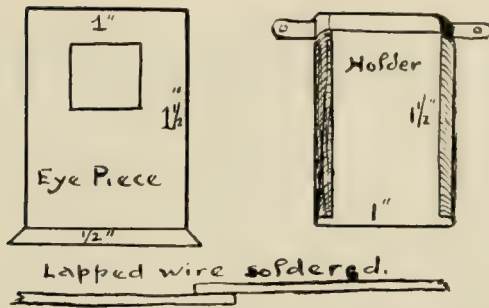
(Illustrated by the Author)



Having had a wire finder on a smaller camera, I felt the lack of one on my 4x5 camera as I use it often for hand work. After some study I found so simple a way of attaching a direct finder that I am describing what I did for some others may want to do a similar job.

If the photos are published they are quite explanatory in themselves. I have an old Premo with a wooden front so I took off the brass plate which holds the top of the removable lens board and in its place put a much taller piece of brass. The top of this is slotted deeply a quarter way in from each side and the two end parts then hammered

into half round ends, hollowed backward. As I have an extension bellows with a hook on the top of the bellows front I had to cut a hole in the center of the brass to accommodate for that. The top center is left flat and serves as a spring to keep the wire finder in place and hold it firmly when either up or down. The wire finder itself is made from copper coated spring steel wire because I happened to have that on hand. With a reversible back camera I made it 5x5 inches in size and it has a double bend in the top so that it will fold down correctly around the base of the camera front. The ends overlap the distance between the two side pieces of the brass. In bending I found it easier to begin with the double bent top and then cut the wire ends last when all is bent to shape. One side of each end is filed partially flat and bent at a slight angle so that they fit together with a broad surface parallel to the opening of the frame, then soldered and the broad sides filed flat. Now when the wire is slipped behind the cupped end pieces and in front of the flat part of the brass this flat soldered part bearing against the flat brass makes a spring hinge which holds the wire solid in either the up or down position. The ends of the wire bear against the edges of the cupped part and prevent side movement.



For the eye piece I cut two pieces of thinner brass. One piece 1"x2" has a square hole cut near one end and the other end bent at a right angle $\frac{1}{2}$ " from the end. The holder part is $1\frac{1}{2}$ "x $1\frac{1}{2}$ ", bent over along two sides to form grooves in which the eye piece can be slipped, either the long end for the closed position or the short end when upright ready for work. To straighten this and provide for screwing it to the camera I soldered a narrow strip over the top of the rear end and this also acts as a stop for the eye piece.

This arrangement works splendidly since the front end works exactly like a factory equipped camera and the eye piece is easily slipped out, turned, and then slipped back into its grooved holder.

Arbitrary Rules as to Salon Mount Sizes

By SIGISMUND BLUMANN

If we hope to establish pictorial photography as one of the fine arts we must respect pictorial photographers as artists. There has never been an attempt to dictate to painters and etchers in the matter of size of picture or frame. The work is the thing.

It may be advanced that exhibitions are difficult to handle but that difficulty is the business of those who project it and put it through. If its problems are to be passed on to the exhibitors they are to be consulted as to their wishes and needs.

No one knows better than the writer how nobly men of affairs give time and effort to receive, enter, hang, judge, and return prints. They will be prompt to object to my saying it is their business, but really since they have assumed the duty it becomes just that.

The contributor makes the prints, mails them, pays the entry fee, and with his contributions makes the show possible. He is at least to be accepted as a factor and an essential. His pleasure and convenience is not only a right but an expedient. To discourage him is to doom the Salons. It takes tremendous vanity to overcome the deterrent of having to cut and mount for each individual show. The

best workers may be conceived as having overcome the first flush of gratification at being mentioned in a catalog and generally the better they are the more likely to exhibit with a desire to help the cause of pictorialism.

Now, I am all for Salons and all for such rules as help to make them better, more numerous and more frequent. The evil of too many Salons is a bugaboo that melts to nothing in the sunlight of truth.

But it is a question as to whether a Salon looks better when all the prints are of uniform size. To my eye the geometric regularity is as beautiful as a German Garden compared with a bit of chosen wildwood, or a French Poodle trimmed like a lion against the glorious fur that Nature gave the beast.

The audience, also, is to be considered, and audiences do not attend picture exhibitions to see mathematical accuracy and matched sizes exemplified.

The one argument that holds in favor of arbitrary establishment of sizes is the convenience of the picture hangers and Fine Art does not concern itself with conveniences. That part of an Art Gallery which is termed Convenience is the Lavatory.

It is all right to establish a limit as to magnitude or smallness for pictorial considerations enter into that. Prints with ten inches of mount paper or card margins are not beautiful. Prints under eight by ten make no showing on an exhibition wall. Let the rules fix the limits, by all means, but ignore differences within those limits.

It was my experience lately to have four prints returned to me with four inches of the bottom of each mount sawed off, apparently with a dull saw. It was too regular for deckle and too raw for a knife cut. The management of that Salon, apparently thought the surgical operation justifiable.

The Royal rejected my prints without further consideration because the mounts did not conform and they did rightly.

For, whatever the opinion of anyone, including (of course myself) as to the advisability of ruling as to sizes, the fact remains that when one sends prints to a show one assumes the acceptance of the rules that govern it.

I may question as to whom to credit with a Salon,—the makers of the pictures, the audience who comes to see them, or the men who nobly but still for the consideration of pleasure accrued, do the work of putting it on and over. I may question the right of the last named to fix the sizes of mounts. But after all it is their show in fact. They fix the sizes because they can. And we should lessen their work and their unpleasant task of refusing to offer for judging and repacking of such rejected prints which has brought no returns to anyone.

Thanks to the arduous investigations and tabulations of the committee appointed by President Cindrich of the Associated Camera Clubs the divergence of sizes specified by different Salons, enable us to form more concrete deductions as to the hardship put upon picture makers for the convenience of picture hangers. And that phrase goes, though these picture hangers be themselves among the eminent.

Commercial Photography as a Business

By HERBERT BRENNON

When a man goes into business he is immediately confronted with problems other than those of cost and expense. In fact those are factors that he can leave for the present. The immediate matter is what has he to offer and to whom, where are his prospective customers and how many of them are there. Unless he knows these essentials he might as well refrain from expense and costs and stay out of business.

The commercial photographer too often takes for granted that since photographs are being used they must be bought, and being bought he will be able to sell them. False hopes based on meager premises. All photographs that appear in print are not bought. The unthinking amateur too often intrudes on another's business and takes his bread and butter from him. The pictures that are bought are obtained from long established, well connected concerns who have enjoyed many years of contact.

This would seem to discourage new establishments. It should not. The greatest trouble with the Commercial Photography Game is that most of the men connected with it seek the ready made. They compete for what already exists. They grow, if they grow, by what they take from another. The lesson of making two blades of grass grow where one grew before is unknown or unheeded. Yet, getting existant business away from a competitor is along the lines of the greatest resistance. It constricts one's market.

The field is enormous. More and more photography is being utilized for publicity. Salesmen are learning the value of pictures instead of samples. Producers are learning the economy of a book-full of photographs as compared to a carload of exhibits. Pictures catch the eye, hold the attention, stimulate the interest, create the buying urge, and establish confidence. In this busy age the public passes pages of text and stops at pictures.

The facts are there. More and more manufacturers are learning them. From the photographer? Not at all. From one

CAMERA CRAFT

another and slowly. It remains for the enterprising Commercial Photographer to become a business man and hire an order taker. Go into the highways and byways and teach the men who make and sell things how you can help them, save them money, make money for them.

But first, before you locate, inform yourself where they are. Are you in the right city? If yes, then in what part of that city can you be found with greatest ease? In what place will your sign and your showcase catch the eyes of your prospects?

How many probable customers are there? This will determine the size of your place, the extent of your equipment, the maximum rental and overhead. Follow such lesser but still important matters as to how best to approach the men who are to give you prosperity. Matters of salesmanship. And right here be advised that it is harder to sell photographs than to sell sales. Take the hardest prospects as your likeliest. Resistance overcome and the fellow is in your hands forever.

There are ten thousand men in your city who have heard a thousand times that photographs make sales and still disbelieve it. Photography is your business. You are supposed to know all about it,—not as an art for that you save for your workroom: not as craft, for that you prove in the product you deliver: but as a business proposition. You know all about how photographs sell merchandise. Get what you know across to the skeptic. Make him believe. It will not be difficult to follow up by proving you are the particular photographer who can give him the particular photographs which will do his job.

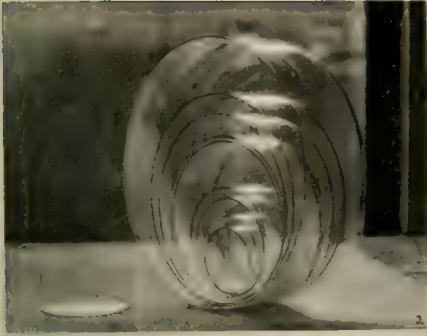
Why, one can almost summarize in a trite sentence. Know what you are about and do it, and don't be a cuckoo. Build your own nest.

LIGHT WITHIN By Catherine Cable

Of heaven and hell I have no certain knowledge such
As your true scientist in logic versed, would call
Confirmed because he finds each cable link secure:
If what the eye can see, the finger touch, were all
God ever gave as guide to men, why then my tongue
Were mute, my pen were laid aside, while love and hope
To you and me were idle words indeed; then vain
Our faith that life yields fruit beyond its present scope.

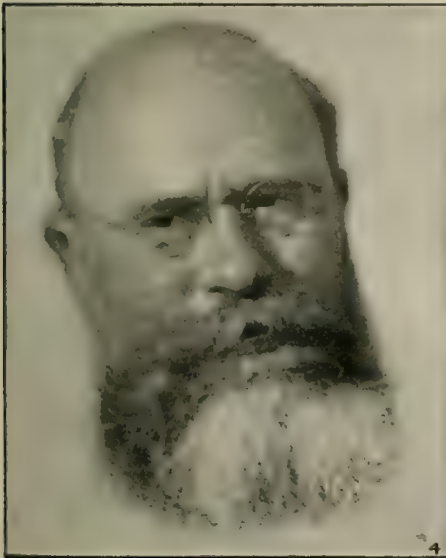
But does the wind that sighs upon the silent hills
Exist not, since forsooth, no man can see or tell
From whence it comes or whither blows to fields afar?
Somewhat they know of truth, our learned men, who well
Have searched this universe, but much remains to seek,
Perchance to find, in other days than this. True light
In things of earth, or other realm, is but revealed
A little here and there, a gleam amidst the night.
That shall suffice to lead us on, no more, no less.
To follow this dear gleam, your privilege and mine;
Allied not to our mortal sense alone, it leads
By light within to that great final Light divine.

CAMERA CRAFT



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ADVANCED ■ ■ ■



SECOND: *Miss Alma Lavenson*

FOURTH: *Alexander Leventon*

THIRD: *B. C. Norrman*

FIFTH: *Dr. Max Thorek, F.R.P.S.*

ADVANCED COMPETITION

April, 1931

Henry Y. Akiyama
Miss V. B. Barret
Dr. Hjalmar Bersen
Henry Elston Conner
James L. Desmond
William C. Duncan
Mrs. Thomas Dutton
Horace Egan
Miss Letitia Ellsworth
Dr. Harold Fredericks
M. Gurrie

Lionel Heymann
Dr. Alfred G. Ismon
S. Izuo
Henry Louis Jackson
Theodor Kobinoff
K. Kojimoto
Harry Lackman
Alma R. Lavenson
Alexander Leventon
Axel Lingren

T. Nohira
B. C. Norrman
Dr. B. J. Ochsner
Olivieri Pedrotti
Narcisso Reyes
F. Y. Sato
Dr. Max Thorek
Prof. N. A. Tonoff
Mrs. May Vance
Benjamin Wasserberg
Dr. J. P. Williamson

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"The Happy Warrior"
Medal Print
Axel Bahnsen

CAMERA CRAFT



MARCH

AMATEUR



SECOND: *A. B. Manning*
FOURTH: *Dr. F. F. Sornberger*

THIRD: *Roy W. Mingins*
FIFTH: *M. C. Choy*

Carmine Albanese
Meidell Applegate
Edward Bafford
Axel Bahnsen
F. Beidleman
M. S. Benedict
C. D. Bradley
J. Brewster
J. F. Brown
N. G. Brown
A. E. Burns
Max E. Burton
A. M. Cahill
Roland Calder
Samuel Capuano
Lim Eng Chiaw
M. C. Choy
H. W. Clark
Miss Margaret B. Clarke

Miss Mary E. Combs
G. S. Corpe
Mrs. Lydia Davies
Rodolfo Dresel
J. Erlichman
Edward L. Gockeler
Mrs. Marguerite Grow
R. P. Hagy
K. Harado
Dr. J. William Held
Ruston N. Khares
Emanuel Kornberg
Arnold D. Lewis
Rene S. Lund
Miss Mary P. MacAdam
J. W. MacBride
A. B. Manning
W. Edgar Miller
R. W. Mingins

W. O. Nangle
W. H. Orton
Elmer J. Priest
Alfred E. Ralston
Christine B. Retter
Dr. H. H. Robertson
Ralph Rex
F. W. Robinson
Roy F. Stewart
Dr. F. F. Sornberger
B. P. Thacker
Leland H. Townsend
Elmer P. Trevors
T. K. Tsukane
Yoneo Usami
Mason Weymouth
Charles Willey
George W. Wing
S. Yamane



If Art Should Be Commercialized

One of my dear friends whose place in photographic art is high and whose innate modesty gives him an inferiority complex at times wrote me a letter a while back in which he expresses a dread of the tendency to commercialize photographic art. The deduction is that he dreads his inability to cope with sordid details of business should they become essential to his living by his talents.

His complex is not uncommon among people endowed with artistic temperaments. They mistake the placing of money values on works of art for the false estimate of values. Because a painter, or a sculptor, or a musician, or a photographer puts a money value on his output does not exclude him from the association of artists, if he be one. The fact that he has perfected himself in skillful publicity, successful salesmanship, and effective collection of debts does not necessarily interfere with the functioning of his genius.

It is possible for a genius to add to the satisfaction of work well done an immediate return of value of the realm, today, now. But that genius will have to develop himself along other lines than the concentrated ones of his own particular art.

If art were to be commercialized it should not be an unmixed evil for the very reason that such development must come if he and it are to survive,—this artist who humors himself in the old plea that art and business are not compatible and this art which should achieve money for itself and him.

Mendelssohn was a very able business man. Whistler was a most respectable publicity man. Pirie Macdonald is an able man of affairs. History shows many instances of great men who did not die poor.

The weakness of too many artists lies in that they are mentally, let us say, and morally lazy. They do their particular thing well because they like it, are fitted for it, and because it takes no will to do, no resistance to overcome. That they wear out doing the pleasant is no more to the contrary than that men and women have killed themselves through over indulgence in what they considered the pursuits of pure pleasure.

Let none give a care about the trend of the age or fear commercialism as a bugaboo. Survival of the fittest means advancing with the times. Conforming. Biological, artistic, every sort of conformation. Let the genius resolve that universal conditions shall determine his actions and his methods. His purpose may remain inviolate. No age asks a man to do less than his best or refuses him the right to excel.

If popular taste seems poor, be it known that popular taste always was poor. At the height of Grecian art the populace was as ignorant and inappreciative as today. The rabble that passed by or under the noble facades of Parthenons never gave a glance at the friezes. The Apollo Belvedere was merely an illustrative figure of a worshipped myth. Shall we wait for the millenium when the masses shall seek only the best and offer incense at the shrines of true divinities? No, for we shall die waiting and disappointed. Our task is to live and succeed in our own period.

Then what? To carry on. To try to influence time and place and people to better tastes. None can, none would deny any man the right to add to his abilities the further ability of exploiting his work, selling it at a profit, and collecting for it within the period of the statute of limitations.

There can be no power to make any of us cater to the mean or the masses. What is demanded is, that if we would impress the discerning, the cultivated, the knowing, we must be better than the rank and file. We must be outstanding to be seen in a lofty crowd.

There is nothing sordid in making money. It depends on how it is made. The painter uses pigments, hogs-hair brushes, coarse canvass, greasy oil, and sticky varnishes. The sculptor hammers away like a gravestone maker to achieve his immortality. The musician uses studied chords, sequences, predetermined combinations of tones to achieve his symphony. The poet resorts to words,—words which are found in dictionaries. Materials of lowly origin. The paints, brushes, hammer, chisels, pianos, violins, dictionaries were bought with coins. And the painter, sculptor, musician had to eat real food to live to finish the masterpiece.

There is nothing sordid in life but what the individual puts into it. In Nature everything is glorious. The purpose of the universe, micro or macroscopic stellar or on this

CAMERA CRAFT

earth, is divine. Option is given us by the Creator as the promise that to what place we achieve in eternity we shall come well prepared.

It is up to us to shape our minds to the acceptance of preordained truths among which is the one of survival of the fittest. Not the strongest, not the formulated, not the desired, but the one that meets conditions by conformation. Choose your company and then shine in it. Choose the best of company and be better than it. Conform and be fit. Surpass and be fittest.

You may not succeed but that will merely prove **your** limitations. Nor let that dishearten you for at worst you shall have grown in the effort to a preparation for whatever comes beyond. Be you a believer in the nothingness of futurity, then you have lost nothing by the trying. The game is worth the trouble. The true hunter glories in the hunt and not the spoils.

This may sound like a sermon but bethink you a moment and it will prove rather a catalogue of human endeavor. Life is bitter or sweet according to our attitude toward that characterization,—Human Endeavor.

Let us summarize, then: If Art should be commercialized be it your gift to envalue the best. Be you the most successful artist who has compelled the aristocracy of mental types of humans to accept your work as worthy of their admiration and their money. Every buyer of your art shall be one more person paying substantial tribute to your worth and qualifying, proving admiration with substance. Every dollar earned is an award.

Peter Pan Was Born in a Camera

When in his dedication of a volume of collected plays James Barrie confesses he cannot say how Peter Pan came to be written or when he wrote it his quaint humor encompasses more than he intended. He gives the world that loves him the right to tell him the facts. Peter Pan was born in a camera. Not like Conan Doyle's Fairies, since Peter never deigned to appear on the negatives, but spiritually as all of Barrie's characters are born, wherever.

Does not himself state (take it as referring to Barrie or Peter) that the illustrations for the Boy Casataways were from photographs made with his own camera! Imagine Barrie going about with a camera and shooting all sorts of young people in all sorts of places and try to escape the conviction that with his finger on the bulb anything less could happen than the birth of the elfin souls that people his books. Yes and the human souls that were human to him however they might have seemed to us without his second sight.

I love to think of Barrie as an amateur photographer. It seems so all right. We, all of us at home, are so unanimous in loving him and everything he has produced that it follows we attach him to our great avocation. So, without fear that he who may, will object, we say that Peter was born in a camera.

If you do not believe it possible, see what pictures are born there when one hand presses the release and what cold, dull records come through when another does the identical thing with the same instrument.

To James Barrie

One need not go abroad to lay
A tribute on the Barrie shrine.
One walks a little way apart
From folks and looks into one's heart
Beating within,—say mine,—
And puts the laurel wreath away

That one intended to bestow
Upon the living, loved man.
We nurse the better, loving thought
Unlike the laurels which are bought,
And tell him boldly while we can
The sweetest things we know.

Thanks to the dreams he can imbue
With all the veritude of life
I see and speak with Peter Pan,
With Babbie roam whene'er I can
And shirking all the moil and strife
Am back in Killiecrankie, too.



Local Interest Movies

If I had run out of ideas and wanted a set of reels on something all of my friends might enjoy and which could be shown at the luncheon clubs with interest and profit to the audience, I should set out to shooting the streets of my home town at various hours of the day and various days of the week. The street on a busy Saturday looking up and looking down from Main Street, in the morning, at noon, in the afternoon, and again on a quiet Sunday as the sedate church-goers are on their way to devotions.

Then the residence district with its mansions and the stately jazzarino society buds moving majestically down massive stone stairways and into their equipages. Equipages looks better in captions than automobiles and means the same thing.

The manufacturing portion of our town is an impressive sight and films wonderfully. Smoke rolling out of chimneys. If mine were a Soundie outfit I should want the picturesque language of the draymen when something crosses their path. The hands pouring out as the whistle blows is worth a few feet of film.

Then there are the parks and playgrounds. The schools at recess make very pretty pictures.

Living, as I do, in Fruitvale I could show the world the original and for all I know only Toonerville Trolley as it one mans its way up Fruitvale Avenue which is our Main Street. Its onward progress offers plenty of motion, up and down and from side to side. When crowded the pulsations of the side walls as the passengers are alternately compressed on the right and the left makes interesting motion pictures.

Try making a few hundred feet of your own home town and find yourself the popular attraction at your Rotary, Kiwanis, Lions or other club affairs. We all love to see on the screen the things we take for granted in real life and ignore from sheer familiarity.



Dr. Knute Rasmussen

To the farthestmost corner of the earth the little Cine Kodak goes and brings back living, moving records of the marvels of flora and fauna, man and nature generally. This picture shows the famous explorer Rasmussen and his Cine Kodak in action.

CAMERA CRAFT

Willoughby Junior Rental Library

In order that owners of 16 mm cameras and projectors taking 100 foot reels may be adequately served Willoughby has installed a special department and service which it calls a Junior Library. At present this is intended only for local patrons and no provision has been made to widen its scope but an insistent demand overcomes much resistance and it is up to the public to tell Willoughby what it wants. Willoughby service speaks for itself.

16mm Talkie Given Theater Test

In Orchestra Hall, Chicago, recently a travel lecture by Burton Holmes was followed by an interesting demonstration of the Bell & Howell 16 mm., talkie reproducer, the Filmophone.

In this demonstration, it is stated, a new model Filmo projector unit, equipped with one of the recently perfected 375 watt lamps, threw perfectly clear pictures sixteen feet three inches wide on the screen, and the voice and musical accompaniment could be distinctly heard in the farthest corner of the big theatre which seats over 2500 people.

The size of the picture on the screen was determined by actual measurement, and the quality and volume of the sound accompaniment was tested in several parts of the hall, according to those present.

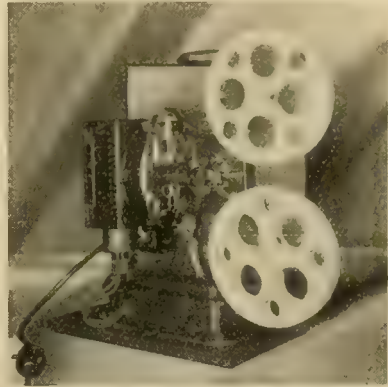
The test of the talkie outfit was staged by the Industrial Film Division of Burton Holmes Lectures, Inc., after the audience which had attended the Holmes lecture had left the hall, although Mr. Holmes and several of his friends remained to see the results of the demonstration. Naturally, the acoustics of the hall would have been improved by the presence of an audience, but even so, it is stated, the slightest sound from the record could be heard right up to the last seat in the hall. "In the top gallery," says Burton Depue of the Burton Holmes organization, "I could distinguish every word coming from the loud speaker on the stage, but for the life of me I could not tell where the speaker was located; it was too far away to be seen from this point."

The Filmophone was placed in the regular projection booth of the hall, over 90 feet from the stage, and a cord approximately 150 feet long was extended from

the booth to the loud speaker. A regular two-inch lens was employed in the projector.

The volume of the sound accompaniment is reported to have been so great that it was necessary to advance the volume control to capacity.

And now for a description of the equipment.



And now comes the last word in home entertainment! Home talkies, home movies, the radio, and the phonograph are all made available in one handsome combination instrument, the Filmophone-Radio, just announced by the Bell & Howell Company, Chicago.

A Bell & Howell Filmo movie projector, utilizing regular 16 mm. home movie size film, is used for the pictures, and a Howard chassis is the basis of the radio feature—two products famed for quality in their respective fields. A phonograph motor is so arranged that the turntable can be operated at either the standard speed for ordinary phonograph records or thirty-three and a third revolutions per minute when the records for the sound pictures are played.

The flexibility of the new combination instrument is such that talkies and also movies without sound can be projected. Again, the pictures may be shown with radio or phonograph musical accompaniments not synchronized with the film. Also, of course, the radio or phonograph are available each by itself if desired.

Such a combination will unquestionably present the opportunity of entertaining the most critical home audiences. Here is a rare combination of quality and variety.



Association News

The officers are: D. D. Spellman, Detroit, Mich., *President*; George Daniel Stafford, Chicago, Ill., *Vice President*; J. W. Scott, Baltimore, Md., *Treasurer*; Harry O. Baldwin, Fort Dodge, Ia., *Vice President for the Portrait Division*; Wallace E. Dobbs, Flint, Mich., *Vice President for the Commercial Division*; Paul E. True, New York City, *Chairman of the National Photographic Exhibitors Convention Bureau*; and Don V. Chapman, Park Avenue Bldg., Detroit, Mich., *Secretary*.



The Staff

E. Laura Satara, Membership Manager; O. S. Chase, Office Manager; Don V. Chapman, Secretary and John Milligan, Publicity Manager.

Will H. Towles Joins Staff

Will H. Towles, one of the great living authorities on portrait photography, has been retained by the Photographers International Association of America as a permanent speaker and demonstrator to be loaned to regional associations and local clubs for their conventions and meetings.

This marks the beginning of the formation of the Speakers and Demonstrators Bureau, one of the parts of the new program of the International Association announced some time ago.

The plans call for the retaining of a permanent staff of experts on various

phases of professional photography, who will be available for the use of regional associations and local clubs. It is expected that speakers and demonstrators on business problems, technical matters, and artistic composition will be eventually retained.

The International Association feels that, in making available the permanent services of Mr. Towles to photographic organizations, it has created one of the most valuable of the many benefits it is rendering to its membership and to the profession.

An itinerary for Mr. Towles is now in effect, which will keep him busy much of the time until after the Summer School of Photography closes next August. He will visit several regional association conventions and local club meetings.

The services of such well-known men as Will H. Towles are but one part of the new program of the International Association. Building upon the experiences of the past fifty years, and using the knowledge obtained particularly during the last four years and from the one thousand photographers interviewed during the nation-wide survey, the International Association is rapidly nearing its goal as a great trade association. In these days of earnest competition for the public's dollars, a real trade association is a necessity if any profession is to continue to grow and improve.

How Does Your Membership Stand?

Are you a member in good standing in the Photographers International Association of America? If so, you are entitled to the dozen and one valuable services of the Extension Program of the Association. And you are also entitled to the use of the beautiful new emblem, copies of which

CAMERA CRAFT

in electrotpe and decalcomania form are now being sent to members in good standing.

But perhaps you are a delinquent member. In this case, your membership may already have been suspended. Do you know how you stand?

Finding out the status of your membership is easy. Below you will find the rules for membership as developed by the Board of Directors of the International Association. Look over these rules and discover for yourself just how you stand!

If you find you are not entitled to the new services, it would be a good idea to straighten out your membership by writing to International Headquarters, Park Avenue Building, Detroit, Mich. Then you can receive not only the many benefits given to members by the International Association, but you can also take part in the campaign against unethical practices which will be waged all over the country by those local clubs or photographers who wish to co-operate with the International Association.

Here are the rules. Read them carefully.

1. Members in good standing are those who have paid all their past notes, including the note of December 15, 1930. Such members are entitled to all of the new services and the new emblem until June 15, 1931, when they must renew their membership under the new scale of dues, or be suspended.

2. Delinquent members are those who have paid all past notes except that of December 15, 1930. They are not entitled to the new services nor the new emblem, but until March 15, 1931, they will be entitled to the old services and the old emblem. After March 15, they will be suspended. Upon reinstatement by payment of the delinquent note and renewal of membership, they will receive the new services and the new emblem.

3. Dormant members are those who have not paid two or more of their past notes. They were under suspension beginning January 15, 1931, and are not entitled to any services. Complete reinstatement in the Association can be brought about only by paying all their past notes.

From the above information, any mem-

ber should be able to know where he stands.

Members in good standing will participate in the benefits of the Extension Program, the name by which the new plans of the International Association will be known.

The Association is building its future upon the progress and experiences of the past fifty years. The Association was founded in 1880, and during the half century since then the record of achievement has been one of which all progressive photographers have been proud.

Particularly during the past four years has the Association erected a structure which is leading to the formation of a real trade association. In these days of competition for the dollars of the buying public, such a trade association is a vital necessity for any profession.

Be sure that you are a member in good standing! And if you have never been a member, you can secure all the necessary information by writing directly to International Headquarters, Park Avenue Building, Detroit, Mich.

1931 Regional Association Dues

How would you like to join both the Photographers International Association of America and your regional association in one operation, and with but one set of dues to pay? It can be done!

It can be done by signing up as an active member of the International Association for the new two-year period, from 1931 to 1933. Once you are signed up, whether you are a new member or an old member renewing your membership, you are automatically made an active member of the regional association in your territory. For each such member the International Association will rebate \$5.00 to the regional association from the dues paid to the International.

In other words, if you become an active member of the International during the new two-year period, it costs you nothing more to belong to your regional association. All of the services and benefits of both associations are yours for the price of one.

This is part of the "100 percent Membership Plan," one of the integral parts

CAMERA CRAFT

of the new Articles of Incorporation of the International Association. This plan provides that all active members of the International shall automatically be made active members of the regional association and local club in their territory. The idea works the other way as well, since, as soon as it is possible, arrangements will be completed which will provide that all active members of both regional associations and local clubs must also be active members of the International.

When the "100 per cent Membership Plan" is fully in operation, therefore, no photographer can be an active member of one type of association without being an active member of the other two.

For every photographer who signs up as an active member of the International Association under the new two-year program, the Association will rebate \$5.00 a year from the dues to the regional association in his territory.

Thus, if you live in Detroit and join the International as an active member, \$5.00

a year from your dues is automatically paid to the O-M-I Photographers Association, and during the next two years you will receive the services and benefits of both associations.

Therefore, sign up now in the International! The new program, the 14 points, the battle against unethical practices and many other such benefits make it decidedly worth your while!

One important fact is that you can join as an active member only the regional association in your territory.

This plan has been formulated and approved by the National Photographic Exhibitors' Convention Bureau, so that regional association conventions can receive the support of the Bureau and the displays of its members.

If you live on the Pacific Coast, you cannot join as an active member any regional association but the P.I.P.A. This is because regional associations now have definite territorial boundaries, approved by the Manufacturers' Bureau.



Master Photo Finishers of America

Wm. Burton, President.....	216 N. Kirkwood Rd., Kirkwood, Mo.
Cedric G. Chase, Vice-President.....	53 Moody St., Waltham, Mass.
Fred B. Fountain, Treasurer.....	483 Main St., Middletown, Conn.
Guy A. Bingham, Executive Manager.....	Box 1020, Rockford, Ill.

Territorial Vice Presidents

Central Coast States:	
Walter W. Hicks.....	3825 Georgia Ave., N. W., Washington, D. C.
South Central States: John A. Hammond.....Box 650, Meridian, Miss.	
New England States:	Chas. Belluche.....180 Franklin St., Cambridge, Mass.
North Western States:	Clyde Banks.....1301 Cornwall Ave., Bellingham, Wash.
North-Western States:	Harry N. James.....1025 Georgia St., Los Angeles, Cal.
Mid-Western States:	W. H. Jennish.....Box 597, Waterloo, Iowa
North Central States:	John H. Seamans.....1953 E. 71st St., Chicago, Illinois
Central States:	J. E. Leitzell.....1510 Broadway, Mattoon, Ill.
Mid-Eastern States:	Frank Horton.....460 Massachusetts Ave., Buffalo, N. Y.
Eastern Canada:	D. A. Lynn.....1570 Dundas St., W. Toronto, Ont., Can.
Western Canada:	S. C. Atkinson.....1924 Rose St., Regina, Sask., Canada
South Eastern States:	Elon C. Robison.....448 Central Ave., St. Petersburg, Fla.
Great Lakes States:	F. M. Moling.....1221 Madison Ave., Toledo, Ohio
New Jersey, N. Y. C.:	Sam Tunick.....33 Cortland St. New York City

Advisory Board

Albert E. Block, Chairman.....	27 Von Hillern St., Dorchester, Mass.
Fred Mayer.....	Box 762, Portland, Oregon
A. J. Cunningham.....	102 Liberty St., Utica, N. Y.

Real Service

Before me the Trade Supplement, number 14, speaks eloquently of what this association is trying to do for its members. There is a question, a problem under discussion and as in other crafts, among other bodies of men, a diversity of interests and a variance of opinions somewhat obscure the issue, greatly affect the vision.

The question was argued at the St. Louis Convention and this Bulletin is a resume of that debate with some final deductions by Guy Bingham. It is an eminently just document giving both sides, all sides, and it creates no bitterness.

What that question is doesn't matter at this time in this place. The point I wish to stress is that five thousand or ten thousand men in the Finishing business, situated in places remote from metropolitan centers, far apart from one another, and almost inaccessible to experience and conclusion begotten of other men's experience, are made acquainted with what other thousands have found true, and are helped to form opinions of their own by reading and assimilating the ratiocinations of many mind of various sorts.

CAMERA CRAFT

The fellow who gets an idea into his head formed only on what transpires in his own little sphere has not gotten an idea. He has forged a ball and chain and shackled his mind. His mind is not an elastic organ that can encompass knowledge as it comes to light but a petrified mass that would sound solid if tapped with a mallet.

Next to having no opinions is having only one and that fixed. There are two sides to every question and both may be right,—one at certain times in certain places and with certain individuals, the other differently as to each specification. It also happens that men make mistakes as to the time, place and their being the certain individual.

May we be granted a mind full of ideas, a brain that can formulate ideas, a will to abide by our own judgment, but withal, an open mind, and a yielding brain that can take cognizance of other and perhaps better minds and accept constructive reasoning from wherever it may come.

Returning to Trade Supplement, number 14, we would felicitate Guy on that truly logical and constructive summarization which tells what to do, what not to do, and how to quit doing what you find is wrong. If I were a practicing Photo Finisher I should feel that my years dues had bought full value if four such papers came to me each year. The good effect is not alone that which comes of any one of the publications, but the cumulative effect on ourselves begotten of becoming trained to stop, look, listen, of learning what other men have found and learned and deducing therefrom for our own good.

And to grant myself a somewhat irrelevant but pregnant thought, condone this: Diamonds should be worthless in Kimberly if they didn't sell as precious stones all over the world. What has that to do with the case? Well, all your wonderful ideas and discoveries may bring you in a few more dollars in your own little district but those thoughts become invaluable when they are spread over the entire craft and get the evaluation of general acceptance. Don't you see how your association figures in that? And cannot you see that the diamonds of Kimberly are brought to your door by the M. P. F. of A.? Dream on that for awhile, brothers.

And Another Bit of Praise

The set of Trade Bulletin Cards just came to hand. Taking just time enough to read them over twice and devote ten minutes to cogitation I am prepared to tell every Master Photo Finisher he is getting service, he is getting help in giving service, and his association is hitting on all twin eights without a sputter. My insistent reiteration at Saint Louis that the Finisher go out and contact his accounts, that he sell, sell, sell the things that make profit for his dealers and bring business to himself lest others do it for him and get the accrued profits, seems to have reached deep and I am a proud man to have had a little to do with the proposition. Let me urge you with every ounce of influence you may accord me to put over any campaign that deals with your selling cameras and films. Let Drug Distributers sell drugs. Your business is photography. Individually and collectively you threaten no industry and collectively you should be able to safeguard your own. To the drug store and to any other store selling development of negatives and prints therefrom YOU ARE THE DISTRIBUTER OF THINGS PHOTOGRAPHIC. Allow nothing to enlist you in partisanship. The manufacturers are capable of making all their own fights, if fights there be. You saw wood. You peddle your own papers. Which in this instance means sell films, development of films and prints therefrom. Sell cameras with which negatives are produced. And so completely keep all that pertains to photography where it belongs that no exotic class of merchandisers may get a notion that they can assimilate a good part of their selling overhead on photographic merchandise by, and cover the salesman's cost in selling such supplies through also taking on photo finishing. When wholesale druggists minutely inquire into the cost of photo finishing machinery then Master Photo Finishers need to do some serious thinking to be followed by some decided action.

**DO YOU GET ALL THE GOOD OUT OF
YOUR ASSOCIATION THAT
IS OFFERED YOU?**

**How about the Whoopee Books, the Flash Re-
flector, the Camera Sales?**



Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President, Harold J. McCurry.....Office of Postmaster, Sacramento, Calif.
Vice President, J. H. Gensler.....222½ Sixth St., Portland, Oregon
Secretary, C. F. Richardson.....Milwaukie, Oregon
Treasurer, H. Sackrider.....Marysville, California

While Waiting for Our Convention

Conventions are but one of the blossoms on the tree of Associations. There are a hundred activities through the year which go to bettering conditions and increasing business. All bear fruit in due time. But the conventions are the largest bloom on the topmost bough, open to the Sun and evident to the eye.

At such gatherings the craft gather to meet one another, break down reserves and antagonisms and learn one another humanly, to discuss ways, means, and expedients, to learn from others and help others with one's experiences, to meet the manufacturers in a larger way and see what new things are offered in an atmosphere that is more educational to the buyer and effective for the seller.

Business is transacted in more or less businesslike manner, but really it has proven that the actual transactions of a convention are not as important as sometimes is thought. An organization delivers twelve months each year or it goes out of existence. The mass of the members are not particularly interested in the persons who keep things going in the right direction so long as they are kept going in that direction. And the right direction brothers and sisters is in your direction, each of us in chorus may say "In my direction."

The next convention of the P.I.P.A. is going to be unusual. Unusually big because the Manufacturers are unusually strong for us this year, because Sacramento is keyed up to proving the Capitol of the State of California is able and willing to make its conventions outstanding. It is going to be an exceptionally well managed affair: President Harold McCurry is used to handling large matters. As Postmaster of Sacramento he knows methods, as Chairman of about every large function his city has staged for years he has gained invaluable experience and knowledge of sources of wherewith and moreover has cultivated an influence that is put at the disposal of this association which honored him with its highest office and which he honored by acceptance.

Sacramento is a fine place and the Auditorium is an unusually fine building for the purpose of photographic functions.

But in the meantime the good of photographers is not being neglected. Not by a jugful. In collaboration with the International Association, and you know we are now affiliated, a large campaign is being formulated which is going to make the men and women in your city, town, hamlet, know that you are there, that photography is a part of daily life in business, in the home. The P.I.P.A. is going on with tremendously increased momentum and a large increase in members. It is alive today, now, all the time.

AND IN THE MEANTIME plan to be with your fellows at Sacramento on August 25th, 26th and 27th. Prepare your affairs and shape your bank account with proper reserves and be assured of an ample return in pleasure, increment of education and a larger fellowship which in itself is no mean asset.

P. I. P. A. CONVENTION

Sacramento, California

August 25, 26 and 27

CHIT CHAT

About our friends.



Ye Editor Retailleth Nawes of Ye Profession and in Quaint Italics Tittallateth Ye Sphynx with Hys Quill

Bay Cities Associated Photographers

On March 9th at the Boussum Studios this active group of transbay phototographers met and enjoyed a constructive program. There was an open discussion regarding designs for an emblem, a Round Table for suggestions, greeting by George W. Derbfuss and the transaction of business. Fred Voorhees presided with ability and G. O. Coleman as Secretary compiled the minutes and obligated us with details from which this report is made.

North Dakota Convention

The star attraction at the Sixth Annual Convention of this Association will be A. B. Cornish, the beloved A. B. C. of photography.

Mr. Cornish is undoubtedly one of the best demonstrators to be found in this country. The program committee is to be congratulated on the nationally known demonstrators they have obtained for this convention.

Very few men in any line of business can be successful without the co-operation and exchange of ideas found in a meeting or convention in their particular line. The photographer is no exception. We all need the knowledge obtainable at a gathering of this kind.

The Sixth Annual Convention of the North Dakota Photographers will be held in Fargo, April 21st, 22nd, 23rd and 24th, at the Powers Hotel, official headquarters.

Blue Print Association Convention

The fifth annual convention of the International Association of Blue Print and Allied Industries will meet at Cleveland, Ohio, on May 25, 26 and 27, with headquarters at the Hotel Statler.

It is apparent that a marked change has taken place in the attitude of business towards the economic situation. Men now recognize its constructive advantages. This

is obvious in that most business men are at last dealing with it as an opportunity for necessary readjustments. Business is subjecting itself to a thorough self-inventory and its future plans show a definite return to realities, to clear thinking and to hard work.

Improvement in business will begin slowly; it will progress steadily. When our convention meets in May there will undoubtedly be definite evidence of a return to the solid ground which past experience proves has always marked the beginning of a consistent forward movement in business. No better time for a large and enthusiastic get-together convention could be selected.

If we are imbued with the spirit of 1931 and have quit pampering the bogey of 1930, there will be the largest attendance on record. Subject to factors beyond your control, whether you are a member of the Association or not, you should be counted among those present at the Cleveland convention.

Guy Bingham

We have paid our respects to Guy often and anon. It is anon now. We can never speak of the Photo Finishers without finding our mind full of the marvel of his accomplishment. How one man could so get all the threads of a concern into his hands, so ably weave them into the web and woof of a perfect texture, and keep so many minds in agreement to the achievement of a common purpose would furnish an able writer with material for an interesting story. We've scrapped with one another Guy, and we may beguile the tedium of a dull season with future scraps, but know this, we enter the fray and we leave it with our hats off to you. And you do not have to knock it off, either.

CAMERA CRAFT

That Feller McCurry

A letter from the active President of the P.I.P.A. states that the recent mass meeting in Sacramento to complete plans for the August convention in that city was a success and that the affair was so enthusiastic that he went to bed the next day to fight off a bad cold. Now that's a nasty slam at the assembled orators. Or what was on draught? But correcting himself in the next paragraph he says, "All joking aside, it was a wonderful meeting, as you no doubt have heard from Mr. Corey who seems to be all over the state at the same time and helpful wherever he is." The P.I.P.A. seems very much alive and the next convention is going to break all records for attendance and solidarity or we miss our guess. The spirit is decidedly all for each and each for all.

Photographers of San Francisco

Through the tireless efforts and contagious enthusiasm of Coast Representative Corey of the International Photographers of America a gathering of about sixty-five San Francisco portrait photographers assembled at Hartsooks gallery for the purpose of effecting a permanent organization. Mr. Corey's constructive talk succeeded in convincing all that such an organization was essential in these days for business progress and we shall be in a position to give the reader more definite reports when the first meeting under elected officers takes place.

In a Sordid Age Let This Shine

The Eastman Kodak Company like all large concerns was compelled to lay off some of its employes and to make their lot easier has declared more than half of its annual wage dividend from three to six months in advance. The total thus disbursed will amount to \$1,401,893. A tidy sum at the period of worldwide depression. If all employers were to act similarly there should be no periods of depression. Such far sighted justice equalizes commercial exigencies. Moreover, the good shall revert to the company for it not only maintains the solidarity of an efficient force of employes but breeds a loyalty and enthusiasm that could not be bought by the money itself.

H. E. Burns with Hirsch and Kaye

Known wherever photographic equipment and supplies are bought and sold and liked where known, Mr. H. E. Burns is now connected with the sterling firm of Hirsch and Kaye and may be looked for as covering the Bay Cities in sales of Cine Cameras and kindred lines. The pleasant connections Mr. Burns has made while connected with other prominent firms will stand him in good stead in his newer as well as old contacts and all who know him will look forward to seeing him.

Cedric Chase

We met for the first time at Saint Louis and if Cedric thinks half as well of us as we do of him it was a case of hale fellows well met. Cedric is one of the workers of the Master Photo Finishers Association and what he has done in the rank and file is as nothing compared to what he is going to do as he moves up the chairs. Men like this are what make the organization the strongest in the photographic crafts.

Agfa AnSCO Gets Robbed

They have a habit on Mission Street, San Francisco, of picking out the best things to take home to the youngsters. It isn't altogether a compliment to Agfa AnSCO that the takers fail to pay for what they take. Formerly the collector of fine cameras helped himself from inside the store by reaching into the window. The latest modus operandi was to heave a brick at midnight and get away with a collection of Memos. We would suggest that the carrying cases and a carton or two of Memo film be put in that window for the next informal demand. The poor fellow now has several cameras sans carrying cases and supplies.

East Bay Commercial Photographers

A dinner, dance, and entertainment at the Auto Grill in Hayward on the evening of St. Patrick's Day, gave Fred Wallace the opportunity for showing what his home town could offer. He and the town made good.



THE AMATEUR AND HIS TROUBLES



Conducted by SIGISMUND BLUMANN

Pen Drawings from Photographs

By L. C. Ferguson

If you are in the commercial photo game and are at all handy with drawing instruments the following method of making pen drawings can be added to your line with profit. Many manufacturers could undoubtedly use line drawings of their products for the purposes of advertising.

The necessary requisites for the work consist of a set of drawing instruments of the type used by draftsmen, and waterproof india ink. The prints are made on blue-print paper and washed as usual. Now outline the print using the drawing pen and triangle, or straight-edge, taking care to get the lines fine. Where curves are encountered use the irregular celluloid curve or a compass. When the main outlines are gone over, let the print dry.

Mix up a solution of baking soda and dip the print in it and leave until the blue disappears—this will give you a black and white "line drawing." With a duplicate print at hand as a guide the line drawing can be gone over and shaded, using curves and lines which increase in width. Perhaps the best plan to use in the shading would be to procure a treatise on drafting and finishing of drawings. Most volumes devote considerable space to the shading and it will serve as a guide.

The work is not difficult if care is taken. Obviously, if haphazard methods are employed the print will suffer. Use good instruments, waterproof ink, and a fairly heavy grade of blueprint paper. Use a drawing pen which is sharp and will give clear lines. Do not attempt to outline portraits unless you are an expert commercial artist—this branch of the work is very difficult and should be left to the artists. For general commercial work, however, the stunt can be used to advantage. Trucks, automobiles, furniture, farming implements, etc., can be made into line drawings without trouble.

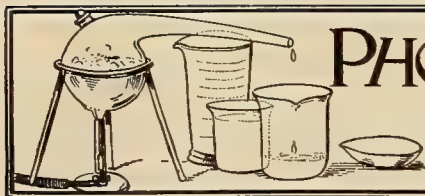
Try This

Put your camera on a tripod. Give half the exposure required on a scene or interior without any figures in it. Have someone step into the picture and give another exposure of half the proper time. On developing you will have such a spirit picture as will pass for the real thing. In fact it is how many of the accepted real things are made. If you were to place someone in a chair at a table, if that person will sit absolutely quiet for the required time, if you take a quarter time shot of him, if you then have another person stand back of him, if you then make another quarter time exposure, if you then have that person step out and still another place himself in a different place near the subject, if you then do this once more with still another person, you will have your subject surrounded by three 'spirits. If you proceed carefully and are lucky in your lighting there will be no ifs in your future acceptance or rejection of spirit pictures.

Toning Blue Prints

The only reliable method of changing a blue print is by dipping it into a very weak solution of ammonia,—no more than a drop to the ounce,—or of any of the alkalis in equally faint dilutions. The result is an agreeable violet or purple tint. The formulae for toning to browns and blacks are given in the Photographic Workroom Handbook with this warning:

Our most careful experiments and a search for a truly satisfactory way of toning blue-prints have resulted in partial success, at best. We therefore advise that if the reader desires prints in colors other than the rich blue of the Blue Print proper he use other processes. A blue print is beautiful as such. Though held in contempt on account of its cheapness it is beautiful in color and may be made so in quality.



PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D., F. R. P. S.

Flashlight and Facial Expression

There is a great deal of both professional and amateur flashlight portraiture, in which, in spite of much writing thereon and many improvements in powders and apparatus, we still have a good deal of what I call the "flashlight expression," an undefined something that is not in other forms of lighting. It does not rest on shadows or intensities but is in the face itself. Recently two German workers, H. Beck and J. Eggert have been experimenting on the time and phases of intensity of a magnesium flash, and I think that their findings may afford some explanation. They found the total time of combustion to be 0.183 of a second but that of this time only 0.106 was effective, amounting to ninety per cent. Furthermore that after the powder had commenced to emit light 0.02 elapsed before the effective illumination was reached. Now the point to which I wish to draw attention is this: The time it takes for light to make an effect on the brain, create an emotion, and express it in facial change is about one hundredth of a second, that is half the time it requires for the light of the flash to have acquired the intensity necessary to do its work on the plate. As I interpretate it the weak light of the first part of the flash is enough to produce a change of expression, (not necessarily a marked one for the light is not yet alarming, but it is enough to show) just as it is developed the full light of the second phase records it. I should state that after ninety per cent of the light has been evolved there is still a residuum that takes up 0.06 to die out. Also I should state that the reaction time I have given for the face muscles is a minimum, some observations have given it as much as a fiftieth, but even so the face would be altered before the record was made.

The importance of the above lies in this that if the flashlight expression is to be completely abolished then the makers must produce a powder in which the full intensity of the light is attained at an earlier phase of the combustion. It is a chemico-physical problem that can doubtlessly be solved.

Developers For Hot Countries

As is well known, developers intended for use in hot countries should permit the development of negatives at temperatures between 95 and 105 degs. F., without causing softening of the gelatine or production of fog.

This result cannot be obtained by the addition to the developer of one or other of the substances, e. g., formaline, commonly used for rendering gelatine insoluble. The reason is that these agents are without effect in an alkaline developing solution, whilst other hardening substances, such as alum are precipitated by certain constituents of the developer. Nevertheless, melting of the gelatine during development can be prevented by dissolving in the solution enough of a salt which prevents the swelling of the gelatine without interfering with the progress of development.

Bunel employed for this purpose an alkaline sulphate, added in sufficient quantity to the metol-hydroquinone developer. He especially recommended the use of sulphate of potash in this developer, made up without bromide and with acetone in place of the usual alkaline carbonate.

We have pointed out the defects of this formula and have improved upon it by prescribing a series of preparations containing considerable proportions either of alkaline sulphite (for the M. Q. or metoquinone developer) or of sulphate of ammonia (for the diamidophenol developer).

CAMERA CRAFT

The necessity of adding a large quantity of a salt has the drawback of increasing not only the weight but also the cost of transport of the developer in the solid state. Moreover, the gelatine film is rendered insoluble only temporarily; that is to say, while it remains in the saline solution. It becomes softened again during washing if the temperature of the water is unduly high.

The ordinary pyro developers have the property of rendering the gelatine permanently insoluble as a result of the process of development, and this property would, in this respect, favour the use of this developer in hot countries. On the other hand, the rapid oxidation of the solutions and the yellow staining of the film cause this developer to be practically useless.

In the course of a further study we have shown the possibility of rendering the film insoluble when using almost any alkaline developer. The method consists in employing as alkali either a carbonate or a caustic alkali in the presence of only a small quantity of soda sulphite. This quantity should not exceed 1.5 gms. per litre in the case of caustic alkalis.

The result of making up a developer on these lines is somewhat expected, for it is quite practicable to employ a solution containing a caustic alkali without risk of softening of the gelatine even in the heat, in consequence of the production of insolubilising oxidation products. On the other hand, owing to the small quantity of sulphite, there are many developers which cannot be employed satisfactorily on these lines, their solutions oxidising too rapidly in the air.

But a methol-hydroquinone developer, made up as follows, can be used:

Soda sulphite, anhydrous	1.5 gm.
Metol	1.5 gm.
Hydroquinone	1.5 gm.
Soda carbonate, anhydrous	10 gms.
Potass. bromide, 10 per cent solution	30 c.c.s.
Water	1,000 c.c.s.

This solution can be used for the development of negatives at temperatures between 95 and 105 degs. F., without softening of the gelatine. The time of development at 100 degs. F. is about two and a half minutes. The negative does not show more fog than usually obtained at the ordinary temperature with a developer of normal composition.

The solution itself keeps fairly well, provided it is preserved in well corked bottles. Owing to the relatively small quantity of salts used in the formula, the latter is one which is especially advantageous

Mixing Chemicals

The wrinkle of putting hypo into a muslin bag and suspending it in water to induce prompt solution has another merit and the scheme should be carried into execution with other chemicals. The sulphite, carbonate, the salts used in toning may with advantage be so handled. Besides making for quick dissolving the solutions will be cleaner. It is not essential that the bag be suspended in the water. It may be placed in the tray and if moved about occasionally will work as well. For tank use a stout wire or just the usual stirring rod placed from wall to wall of the tank will serve as a support for the bag which may be tied with a loop knot, thus offering a convenient way of inserting the rod. Of course, the mistake should not be made of handling developing agents this way. They must be placed directly into the water. The quicker developing powders or crystals are moved from the bottle to the solution the better as oxidization begins the moment of exposure to the air.

Gold Toning Gaslight Papers

It has long been known that the gold sulphocyanide bath will tone bleached and redeveloped Sepias to a beautiful red. It is now possible to assure the reader that the unbleached print may be toned in the same gold solution to colors ranging from purple-blacks and browns to rich reds.


CAMERA CRAFT

Putting On Oil Colors

The approved method, the only method advocated, is to use a pledget of absorbant cotton balled up in a particular way and with this to apply the oil-paints to photographs with a circular rubbing motion. I have found a better way, to my way of thinking, in making a number of


little swabs of cotton batting enclosed in soft muslin. With a supply of these a different one can be used with each color. One needs to work with a somewhat lighter hand and the technique of using the medium is somewhat different, more of it is used. The results are fully as good and the time of completion is greatly shortened.

SALON WEEK
IS COMING



CLUB NOTES

EVERY PRINT
A WINNER



Forthcoming Exhibitions

Portland Society of Art, Photo Section Annual Exhibition April 17 to May 18, 1931; Closing date March 27. Limit four prints. Address Photo Section, Portland Society of Art, L. D. M. Sweat Memorial, Portland, Maine.

Japan International Salon, May 1st, 1931 to June 31st, 1931, to be shown in Tokyo and Osaka. Address: Tokyo Asahi Shimbun, Tokyo, Japan. Closing date, March 15th, 1931.

Camera Enthusiasts of San Diego First International Salon, May 1st to 20th, 1931. Address: Miss Florence B. Kemmler, Secretary, 3150 Logan Avenue, San Diego, California. Closing date, April 5th, 1931.

Brussels International Salon, April 25 to May 25, 1931. Secretary, Rue Champ du Roi 36, Brussels, Belgium. Closing date April 2.

Chicago International Photographic Salon, July 23 to October 11, 1931. Chicago Camera Club, 137 North Wabash Ave., Chicago, Illinois. Closing date, June 15, 1931.

The Chicago Centennial Exposition

In 1933 the city of Chicago will celebrate its hundredth year of progress by way of an International Exposition which, from what we know of Chicagoans, is going to mark the high spot in World Fairs. The spirit that made this metropolis from a savage infested wilderness and rebuilt after several devastating catastrophes, the grit that keeps up civic progress and idealism under more or less unjust stigmas, will put once more upon this nation an honor and distinction which shall ring down the years.

What will interest our readers is that there is to be an adequate representation of photography, its progress and present status. We are assured space and convenience will not be stinted. Of the success of this section there can be no doubt for George Henry High is Chairman, George Daniel Stafford and John Lavecchia represent the Photographers International

Association of America on the board, Joseph Simons, F. M. Tuckerman and C. W. Mogg represent the Ex-Presidents of the Chicago Camera Club with John Skara, Alfons Weber and W. C. West to see that the pictorialists are adequately shown. The leading Camera Clubs of the country and the most active and distinguished men in photography here and abroad are pledged to help. You are invited to acquaint yourself with what is being projected and to prepare yourself to take an active part and see that by as much as your best work can enhance the show it shall be ready in time.

Impress on your mind Chicago in 1933.

Swan Memorial Appeal

In an elaborate appeal for subscriptions to funds for a Memorial to that distinguished scientist, inventor, and photographer Sir Joseph Wilson Swan we learn that our own Edison did not invent the

CAMERA CRAFT

incandescent lamp but that Sir Swan did. Irrespective of which, we shall enthuse in this activity by rights of interest in photography to endorse the proposition and urge our readers to interest themselves materially in its furtherance. Subscriptions should be mailed to the Honorable Treasurer of the Fund, Mr. E. T. Nicholson, Martins Bank Limited, Fawcett Street, Sunderland, England.

First New Hampshire Salon

Acting upon the ancient Chinese proverb that "one picture is worth ten thousand words", the Department of Publicity of the State of New Hampshire announces that it will hold a Salon of Photography in the state capital, Concord, May 15 to June 1, 1931, inclusive. It is believed that New Hampshire is the first state to conduct a Salon of Photography to invite and encourage professional and amateur photographers to contribute photographs of salon quality to make New Hampshire better known with regard to its industrial, agricultural and recreational advantages. Contributors are not limited to the state but include photographers anywhere in the United States who have pictures made of New Hampshire scenery, agriculture, industry, and recreation. This salon is an appeal to every lover of the Granite State, wherever he or she may be, to send six of the best photographs he or she has made, these to be considered by the Jury of Selection. All pictures which are accepted will be hung at the First New Hampshire Salon of Photography and will become the property of the State of New Hampshire to be used for traveling pictorial exhibitions and in the illustrated descriptive matter issued by the Department of Publicity. Full credit will be given to every photographer. Salon exhibitors are restricted in no way whatsoever with regard to the sale of duplicate pictures or original negatives. The Department of Publicity asked the co-operation of A. H. Beardsley, Editor of PHOTO-ERA MAGAZINE, published in Wolfeboro, New Hampshire, to accept the Chairmanship of the Salon Committee to organize and conduct the salon. The Jury of Selection will include an internationally known salon exhibitor, the editor of a

leading New Hampshire newspaper, an expert professional industrial photographer, a qualified artist and the Editor of PHOTO-ERA MAGAZINE. The last day for receiving prints will be May 5, 1931. Entry forms may be obtained by addressing Mr. Donald D. Tuttle, Executive Secretary, Department of Publicity, State of New Hampshire, Concord, New Hampshire.

Newark Camera Club

The best news of the year, of many years, is not yet to be released for publication but wait till we are given the word and you'll be startled, overjoyed, convinced that Newark knows how and does things in a big way. But we can tell you of a broadside, something like a cross between a circus poster and a three sheet stand telling of the Annual Whoopee to take place in the Roaring Forties of Little Old Nye Yorrick. No telephone orders, cash with reservations, and five dollars a place at table. Dinner at 6:45 and Show at 8:30. One can eat five dollars worth in an hour and three quarters and find the show velvet. Oh for the magic rug to transport us to that affair! If we could attend and Bucher were billed for a toe dance we should reserve ten places and occupy them all. And if Woody were to give a monologue on What Dreams Are Made of we'd take ten more. Under any circumstances, remembering the roaring forties when they were away uptown and Washington Square was the middle of things we should want to be with our crowd for old times, new times, and all times sake.

Los Angeles Camera Club

Stung by the fall in ranking in the Associated competition our Los Angeles Club is buckling on its armor and may the world beware. Just now we are going to move to larger and better quarters. Hear what James S. Lawshe says and make much of it:

"We may be short on overstuffed furniture when we move, but we are going to be up to the minute on photographic equipment. Our first consideration in the club-rooms will be facilities for making photographs. Soft chairs for loafers comes second and after the workers are taken care of."

CAMERA CRAFT

To which we shout an ardent Amen. No card tables and dancing slippers are in the specifications. Cameras, Lenses, Chemicals, Tanks, Enlarging and other equipment, that forms the list of essentials for a Camera Club. We point to the Camera Club of New York, The Newark, the Cleveland, the Fort Dearborn, the Chicago, and several others as well as the Los Angeles as exemplars of how to make a Camera Club succeed without a Jazz Band or a Bridge Expert. Where real photographic enthusiasts congregate there is no time or place for other amusements.

The Camera Pictorialists of Los Angeles

The monthly meeting of the Camera Pictorialists was held in the studio of Director James N. Doolittle. C. J. Marvin projected some of his autochrome studies of desert blooms, taken in their native habitat and also from private collections,—a remarkable demonstration of what can be done with this medium in the hands of a fine technician and camera pictorialist.

The business meeting following was devoted to a report on the splendid sale of the first column of the "Pictorialist" and to a reading of some of the letters of praise and suggestions.

Plans for improving the next volume were discussed, also the possible resumption of the publication of the little quarterly which was privately printed by John Stick some years ago.

Fred R. Dapprich was appointed chairman of the Salon Committee of the 1932 Los Angeles International Salon.

The meeting closed with the viewing and discussion of prints by those present.

California Camera Club

We noted with pleasure that the Editor of The View Finder is strong in the opinion that a camera club must be kept alive. Of course the undercurrent of meaning is that this club is being kept alive all over; from head to foot, including that manual dexterity which comes of dealing deftly. The great aliveness of the Chicago Camera Club, the Fort Dearborn, the Newark, the—but why go through the list?—is not due to nimble feet or dexterous fingers but to a large enthusiasm for photography. And whatever it is that has kept the California Camera Club alive is keeping it

alive and will so keep it. You will find what that is if you go up to the top floor where you can smell the hypo and hear the lens and camera talk while the main floor is given over to a handful of dancers or card players. As to need of financing. How many social members are needed to pay the rent? How many are paying the rent and the cost of the entertainment? But we have not a single kick coming. The good old C. C. C. is functioning as a Camera Club. The rest is incidental as it should be and needs no defending. It remains to say that as long as Tausig can be found to greet and help, Evelyn Young-Curtis to energize, and the old guard to carry on our club will not be found unworthy of its traditions nor falling behind in its obligations.

March saw a splendid collection of prints by the members. There were two outings and we note with keen appreciation that a concert was given by the pupils of Professor Genss. The arts are related and the cultural influence of one borders and overlaps upon the others. We also note with glee that the Whist and Bridge parties are getting smarter and better all the time. When they reach the acme of smartness and betterness we shall overcome all feeling that they are somewhat overdone on a fifty-fifty division with photography. Seriously, however, let none bethink him that the C. C. C. has not its camera votaries and that they are idle. The crowd upstairs may be annoyed by the jazzing on the parlor floor but they go right on with their work and perhaps this year we shall get the silver cup.

Pending which members and the interested public are advised to acquaint themselves with what the personally conducted tours offer this year. Trips to the Grand Canyon, to Zion, Bryce, and the Rim of the Grand Canyon, to Alaska and Jasper National Park, and to the Yosemite are attractive opportunities to take vacations.

Hammersmith Annual Exhibition

Hammersmith Hampshire House Photographic Society will hold its sixteenth annual exhibition from April 17 to 26 and you are invited to send your best prints of the year with the assurance that they shall be carefully handled and promptly returned. There is no entry fee.

NOTES & COMMENTS



Marshall School of Photo Coloring

John G. Marshall, of 1752 Atlantic Avenue, Brooklyn announces a traveling school in Photo Coloring under the direction of Miss Ruth Gross of Saint Louis. This is the answer to numberless inquiries as to the use of the Marshall Oil Colors which have come to the main offices. The itinerary as projected at this date is as follows: Indianapolis, Lincoln Hotel, Feb. 3 to 20. Cincinnati, Gibson Hotel, Feb. 23 to 27. Columbus, Neil Hotel, March 2 to 6. Pittsburgh, Wm. Penn Hotel, March 6 to 13. Philadelphia, Adelphia Hotel, March 16 to 20. New York, Alonquin Hotel, March 23 to 27. Boston, Statler Hotel, March 30 to April 2. Buffalo, Statler Hotel, April 6 to 10. Cleveland, Winona Hotel, April 13 to 17. Toledo, Secor Hotel, April 20 to 24. Detroit, Statler Hotel, April 27 to May 1.

There will be two sessions daily over a period of five days in each city the afternoon from 2 to 5 and the evening from 7:30 to 10:30. The tuition is placed at the nominal figure of \$10 for the course which makes it self evident that the proposition is not a money making scheme but intended as a modern bid for good-will and patronage on the basis of service.

Future trips are being planned for other parts of the country and Mr. Marshall invites your correspondence and suggestions. Address John G. Marshall, Photo Color School Project, 1752 Atlantic Avenue, Brooklyn, N. Y.

New Agfa Color Plates

Through the thoughtfulness of Uncle (or is it Cousin) B. B. Snowden of the Agfa Ansco Corporation we are enabled to give our readers the following information:

To all our friends who have been selling or using Agfa Color Plates, or who may be interested in them, we are happy to make the following announcement:

The changes in the Agfa Color Plate

factory in Germany, made necessary to put these plates on a larger production basis, have now been completed, and the new plates will be available for supply in the United States shortly after April 1.

Advance deliveries of these new plates to us show them to be a very beautiful product, surpassing all expectations—the most beautiful color plates ever yet produced. Here are some of the features:

(1) Greater tolerance in the emulsion, with greater tolerance to overexposure and underexposure.

(2) A speed under average conditions amounting to only 30 times what would be normal with Agfa roll film, which is very fast.

(3) Improved color sensitivity over the entire spectrum, especially noticeable in the yellow, orange, green, and purple bands. In addition, a beautiful blending of colors, giving a very true reproduction of all intermediate shades.

(4) A finer color screen, giving greater delicacy in the tones and a remarkable reduction of grain.

(5) Increased resistance to heat and to temperature changes.

The new Agfa Color Plate assures color photographs of the utmost brilliance, yet with perfect fidelity to the original colors of the subject.

Little Sunny Lamps

The dark days are here and daylight becomes unusually unreliable but your photography need not suffer. Little Sunny Twin makes daylight a negligible commodity. You can turn on the sun and get 20,000 candlepower from your home socket. It is a twin arc selling for only \$25. Little Sunny II will give you 10,000 candle power and costs \$15. Both weigh less than a 5x7 Graflex, equipped and with tripod. These lamps are high grade units of equipment and are guaranteed by Leonard Westphalen, 438 North Rush Street, Chicago, Ill.

CAMERA CRAFT

Fast Plates That Are Fast

Eastman has at last given us two emulsions that make fast plates really fast and really practical. The Eastman Hyper Press will fully qualify to that ambiguous rating H. & D. 1400 and Newspaper Photographers will now be deprived of their favorite kicks and alibis. Unless your shutter gives very fast speeds you will have to stop down for the Hyper-Press. It conquers ninety percent of the restrictions to fast work.

The Wratten Hypersensitive Panchromatic Plates may be rated at the same H.&D. figures and without Filter are even faster. By incandescent lighting they perform miracles. The red and green sensitivity has been so perfected that a balanced scale is offered. Beware of overexposure and give yourself no worry about underexposure. You can now photograph in earnest anything, anywhere, anytime.

Verichrome Film

Have you tried the new Eastman roll film? Do it today. It is said to be the most highly orthochromatic roll-film on the market and were it not for the fact that it doesn't fog under the usual safe-light we should judge it to be almost Panchromatic. Certainly a test of a subject in blue, green, red, and black showed such approximate values that prints from negatives made under test conditions have been disbelieved by critics as being other than Pan. These new roll-films are treated exactly as the ordinary sort. Exposures, development, and all. Your photo-finisher puts them through with the regular batch. And they are proof against edge leak. In fact all Eastman roll-film is now wound with edge-fog-proof paper.

Vitava Opal

A new enlarging paper in the Vitava line means something of vital interest to the photographer. Opal is a warm toned paper that is not a duplicate of anything existing but presents a distinct novelty in tone of paper stock and image, not to speak of quality. When sepia toned the true beauty of the product becomes manifest. It comes in six grades, several in the well known Vitava surfaces and in a rich stippled texture that appeals to the profession. See samples at your dealer.

The Leica Camera

With a sweep that must surprise even the makers the popularity of the Leica has traversed the world. Built like a watch yet rugged as only skillfully tooled metal can make it, and accurate and efficient to the ultimate degree the little instrument takes pictures on standard motion picture film, utilizing two frames to each exposure, and permitting a speed of one five hundredth of a second. There are several models and a choice of shutters. But why not write the Central Camera Co., Department CC-9D, 230 South Wabash Avenue Chicago, Ill., for their special offers.

Wollensak Bioscope

There should always be a binocular tucked away in the pocket of the car or in the duffel bag for use in all outdoor activities. For those who want this convenience and cannot afford to pay the high prices demanded for binoculars today, Wollensak announces the Model E Bioscope.

The Model E Bioscope is a six power pocket binocular with a carefully corrected optical system that magnifies distant objects clearly and distinctly over a large area. The Bioscope is made of Bakelite, the whole instrument weighs less than 4¼ ounces and it is made in choice of six beautiful colors to harmonize with the equipment of practically every user.

This instrument is of distinct advantage to people who are out of doors for their pleasure and want to derive the most fun from their playtime hours. sells at only \$5.00.

Finlay Color Plates

If you are interested in making color plates from which you can print black and white prints or at your own convenience reproduce three color negatives from one plate, give the photo engraver all he needs for three half-tone engravings, and all with one exposure, write to the Finlay Photographic Processes Limited, 305 East 45th Street, New York. In a forthcoming issue of Camera Craft you will be enabled to read the actual experience of one who tried and in the first attempt succeeded.

CAMERA CRAFT

REG. U. S. PAT. OFFICE



MOONLIGHT REVERIE

G. W. HARTING

VOL. XXXVIII No. 5

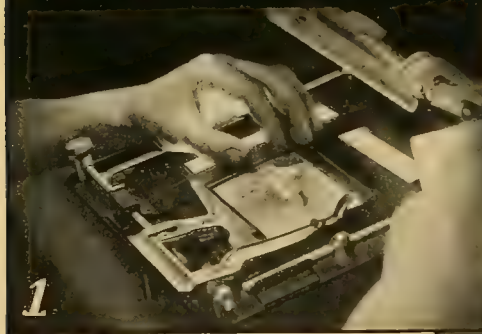
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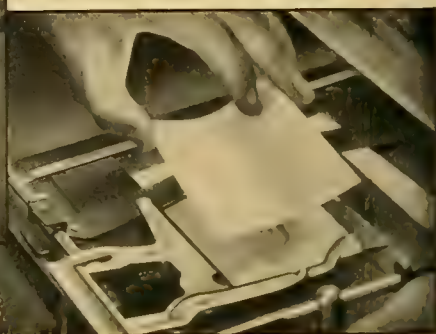
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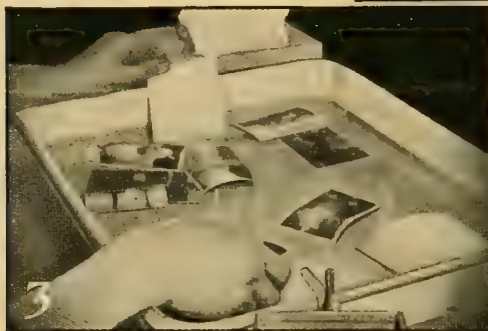
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San Francisco Agent, A. H. MUHL
714 MARKET STREET

Los Angeles Agent, A. H. MUHL
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Dinant Avant la Guerre

Leonard Misonne

CAMERA CRAFT

A Photographic Monthly
» «
SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California

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MAY, 1931

NO. 5

Famous European Photographers

LEONARD MISONNE

By ALEXANDER LEVENTON

Leonard Misonne, the great Belgian Master of the landscape wrote to me last July, "I am really embarrassed to think that you want to make a special trip to Gilly (it's a four-hour journey) to see my pictures. I would feel better if you stopped in Brussels on your way down and spent some time to see this most interesting city." Modesty and greatness are inseparable. Misonne the man is as great, as fine, as Misonne the artist, and we all know how much that means. He is an engineer by profession, now retired. He is sixty years old, but full of vigor, vitality, energy and youth—full of enthusiasm for his art. He has eight children and the way I was received at his house made me feel like the ninth. His large family is a rare example of unity, affection and admiration. They love his work, they are happy to be able to help, to take some part of his work, they are proud of it. His house, or "Chateau The Castle" as the people of his town call it, is a very large old mansion and a big garden surrounds it. There is no gardener. Misonne does not let anybody touch it. No! You guessed wrong. It is not because he loves to do the work himself, it is because he wants it wild and neglected. It gives so much better pictorial possibilities. Many of his prints that we have seen and admired on the walls of our galleries were made in this garden. He loves music and is a fine pianist. We played sonatas together and one of his sons took a picture of us at this occupation.

All his children are musical. There were two harps, a piano and several violins in his living room.

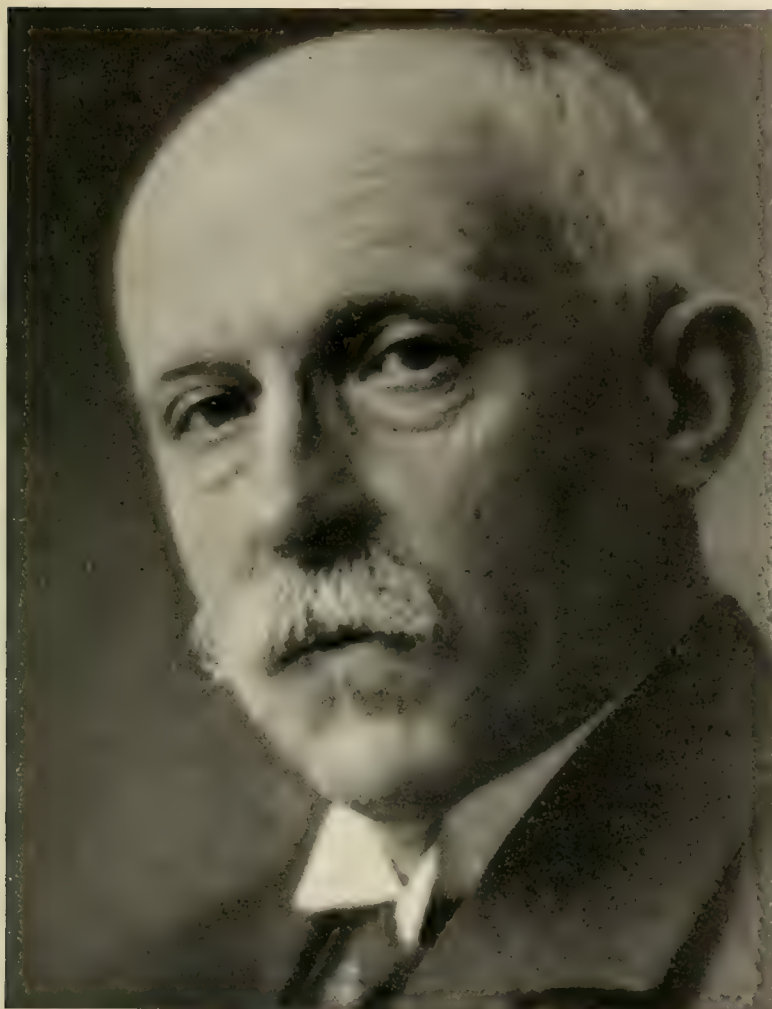
Three adjoining rooms on the second floor are devoted to photography. I was taken up immediately after lunch and what a treat awaited me! I asked question after question trying to find out all

his secrets. I finally did and I am going to let you in on them. There is really only one secret and I am afraid you will be disappointed after hearing it. It's his ability to SEE, his ability to find subjects that photography renders well at the TIME when it renders them well. "Any object," says he, "will give you a good picture, but to become a *subject* it is essential that light invests it with its magic." "The subject is nothing, the light is everything" is another of his expressions.

In one of his recent letters he wrote to me: "Misty, foggy weather is ideal for landscape photography. It makes things so much easier. They think the fog confuses, embroils, entangles (French—Embrouiller). On the contrary! It unravels, disentangles, clears up (French—Debrouiller). It simplifies, it puts order into a landscape, it puts everything in its place, it suppresses unnecessary detail, it gives perspective by detaching one plane from another, it gives vastness, speciousness, extensiveness of effect. This is capital! This is the remedy against the dry and scanty, (minute?) effect of a wealth of detail in all planes. The truthfulness in the rendering of detail is one of photography's qualities (not defects!). They may be beautiful and they may even be the most interesting part of your picture provided they form the foreground of it. My foregrounds are always scrupulously respected for it is chiefly through the foreground that the picture preserves its photographic flavor. I started photography forty years ago. At that time we had neither soft focus lenses nor the oil process. Photography was totally automatic. The value of a print was measured by its sharpness. I felt that I had to look for something else and I started making pictures during fog and mist at the great "Scandale" of my colleagues. At the present time I often make a departure from this rule especially when I want to concentrate on large cloud effects."

"When you work in soft, misty atmosphere there is no reason to fear the anastigmatic sharpness. I have always tried to prove that there is no incongruity (incompatibility?) between the sharpness and the artistic effect. I always avoid the general, all over softness. To me such a negative has less value. I want my work to remain photographic, I want people to feel that my pictures have a form, net basis, often totally anastigmatic."

For some reason unknown to me Mr. Misonne has never exhibited portraits and as far as I know never has made any in his usual oil process. I hope he will do so some day and if he does I can promise you a treat, for some of his portrait negatives are first rate. The process by which he prints them, or I should rather say, *makes* them is one of his own invention which he calls "photo dessin" or photodrawing. Unfortunately it is a process which no jury of a salon would accept as "photographic" for reasons over which one

*Leonard Misonne**Alexander Leventon*

could discuss forever without coming to a definite logical conclusion. But just try this process and you will be as enthusiastic about it as he is: Take a vertical enlarger and project your negative on a piece of ordinary drawing paper. Take a soft pencil and fill the white and grey spaces on your paper until they match the darkest ones. Continue until you can see nothing, the whole surface of the paper should be uniformly black. Don't draw, work blindly at first, make no attempts to improve anything, just work until the negative image disappears, then turn on your light and I can guarantee you a great surprise—you will find that you've made a perfect pencil drawing.

*Les Lavandieres**Leonard Misonne*

If you are a "purist" leave it as it is; it's a "straight" uncontrolled positive from your negative. If you want to improve it, take your pencil again, do what you wish to strengthen your picture or use an India-rubber and take out what you don't like. Later you will be able to control your work from the very beginning of the "printing." You can make a rough sketch in a few minutes or work laboriously until your image will be as exact as your bromide. You can try crayons, charcoal and even pen and ink. Why should a bromoil-brush or a gum brush enjoy the reputation of being more "photographic" than a drawing pencil I do not know. However, as I said before, no jury would accept this process and it is only for this and no other reason that I hope to see Mr. Misonne produce a portrait in oil even if the result will not be any better than it is in pencil. Personally I still think that it will be!

His equipment? A 9x12 cm camera with a 5¼" Zeiss lens. His negative material—plates, for which he has a magazine many times larger than the camera itself. He exposes at least four times as long as he thinks is right and his negatives, which by the way he develops by inspection are very black and far from what is known as "beautiful" negatives. A positive is printed on a lantern slide or similar plate by contact and an enlarged negative made (again on

*La Petite Bergere**Leonard Misonne*

plates) by projection. If the original negative is too sharp he places a sheet of celluloid between the two plates when printing his positive. He controls the degree of softness by exposing part of the time with this celluloid and part without. He shades certain parts of the negative during the "sharp" printing and other parts during the soft printing. This gives him a firm, sharp foreground and a very soft distance as he wants.

A delicate procedure which he mastered so well that no one could ever detect the trick. The clouds are of course introduced from different negatives of which he has a most extraordinary collection. Many of them are used for his stereoscopic cloud studies which he produces by means of two cameras set many feet apart. The effect is perfectly amazing. The large negative is retouched somewhat and the final print is made in oil by contact. The inking offers of course possibilities for bringing the final effect to a climax. His control (and believe me there is less of it than you would ever suspect) affects chiefly the sky. Here he feels himself free to do anything he pleases up to creating clouds by means of a piece of soft cloth and rubber without the aid of a negative at all. This rubber is his most important tool. Pure whites are usually lost in the oil process and have to be brought back with a piece of rubber. Another

*Paysage**Leonard Misonne*

delicate procedure of which he is master. One has to imitate the photographic rendering of highlights, otherwise the "faking" will be obvious. To give but one example: in his "Vive Lumiere" a strong halation was introduced artificially around the top of the wagon. Yes! That same halation of which we are all afraid, against which we take precautions, use backed plates and what not, was here artificially and intentionally put in to save the picture from becoming non-photographic!

When exposing he prefers to have a tripod and uses it whenever possible. In case of rain — another of his favorite conditions of weather—he holds his camera in hands while an umbrella attached to his chest by a special device of his protects him and the camera.

When photographing against the sun (and he does so in nine cases out of ten) he does not use a lens shade; it would not give him the necessary protection against fogging. He uses his hat and covers up three quarters of the sky portion with it. It does not matter! The sky portion will not be used anyway. There are hundreds of better skies among his negatives that will fit. It was rather a peculiar thing to see some of the famous and well known Misonne landscapes with a black semi-circle covering up almost everything beyond the foreground. And one more thing of which very few of us could

*Une Branche**Leonard Misonne*

boast, the entire negative is used in almost every case. His pictures are composed on the ground glass not on the trimming board. And I wish you could see his proofs made by contact from his original untouched negatives on ordinary proof paper. Misonne himself thinks that they are more beautiful than his oils. Their delicacy is certainly one of the most extraordinary things I have seen.

Some of the prints which we have admired during the last few years were made from negatives taken thirty and more years ago. Of these "Dinant Avant la Guerre" is perhaps the best known (taken in 1898) and strangely enough he has come back to architectural subjects during the last year and one of his latest creations is "Silhouettes" taken very recently and yet very similar in character to "Dinant." His pastoral scenes are all made very early in the morning, just after sunrise. To him it's the ideal time for photography. His figures which play such an important part in his pictures are always posed by him. But who would ever suspect it? From the large, central interest figures as in "Lavandieres" down to tiny children figures hardly visible sometimes, as in several of his pastoral and rural scenes, they all look as if they never had any idea of the presence of a camera.

The collection of prints sent by Mr. Misonne to me for exhibition at the Kodak Camera Club was accompanied by a few notes. In

*Village Rehnan**Leonard Misonne*

speaking of one of them he says: "Here you have vulgar elements made beautiful by mist and low sun. All you have to do to get such picture is to get up early enough. I did not make it. The sun made it for me. I found it ready and had but to press the button. But then of course one had to *see* it!"

Again the old truth! Photography may be "purely mechanical" as some artists still insist, but somehow or other the same tools produce different results in different hands and no matter how many of us will get up early enough for our pictures there still will be but one Misonne.

ANTICIPATION

By Bert Leach

Upon my roof some elsewhere silent night
 The myriad little dancing feet of rain
 Shall beat their rhythm, and shall not sound in vain;
 My wakened heart shall quicken with delight,
 And throb in time with them. Straightway the bright
 First shafts of dawn shall pierce the clouds and stain
 The hill-top with old Winter's blood. Again
 Northward the legions, all but infinite
 That throng with Spring shall march, with feathered scouts
 Sent on before; battalions gold and blue
 Of violets, with dogwood banners white,
 And leafy hosts shall storm the last redoubts.
 Mine be it the vernal regiments to review
 Saluting from my spirit's highest height.

Introducing a Subject into a Background

By W. BUSH

Illustrated by the Author



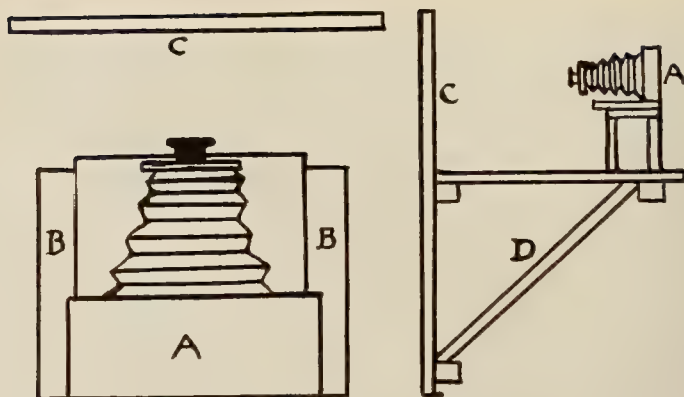
The July number of last year contained a very excellent article under the title "Changing the Background After Making the Negative". I read that article a number of times with great respect for the author and admiration for the results produced, for the benefit of your readers who owned a well equipped studio in which to carry on the work. I propose in this article to show how your amateur readers can work in this direction with a very simple in-

expensive outfit, for their own satisfaction although perhaps they may not produce as good results. I have no studio to work in, but limited space, and only such apparatus that I make myself to do the work out of doors by daylight. Moreover I know but very little of retouching and nothing whatever of using an airbrush. I can thus be explicit, in giving encouragement to those readers who feel disposed to venture into the unknown, and to do advanced work for the enjoyment and satisfaction which comes to every photographer who takes his work seriously.

The rough sketch of my outfit, which I submit, and which you may probably put into better shape for your readers, will give a good idea of what is required.

Go to the lumber yard for a one inch board, 12 inches wide, 10 feet long (1x12x10) have the surface and edges planed smooth and straight, measure from one end 3 feet 6 inches, cut off square and nail firmly to upright about 4 feet from bottom end, more or less, according to height you wish to work, fix a brace with strips across as shown in diagram to make it secure as you will set it up and take it down each time you wish to use it; when not in use you can store it away in the garage or cellar. The best and most suitable lumber for this purpose is Redwood. It is easier to work and not so liable

CAMERA CRAFT



A: Camera. B: Strips to fasten Camera.
C: Easel. D: Bracings.

to warp or twist out of shape as pine or hemlock. Make a screw hole about a foot from the top end and again a foot below the shelf to fasten it to the support where you wish to work. This is best on the north side of the house if available, it can be done any place that is clear of trees and in the shade. If on the east side of the house you can work in the afternoon, on the west side you work in the morning. The north side of the house gives the most uniform and steadfast light and one can work almost any part of the day in that location.

Having selected the location, place a board with a perfectly straight-edge flat against the house and with a spirit level get it perfectly upright—then mark with a pencil down the edge of the board from a height of six feet to the ground, stand the easel board correctly with the mark you have made, drive in two screws through the holes you have made with a screw-driver until it is quite firm and steady and then you have your apparatus ready for use, when once you have it in position all you have to do is to use those two screws in setting it up and taking it down. When set up make a small stand (you can get a small box from the grocery store, about 7 inches high, 9 inches long and same width as board to hold camera), lace a strip on each edge of board so that the box or stand will slide back and forth easily and snugly, place camera in position, cut two strips to fit when front of camera is let down, fasten strips to top of stand and you are ready for business.

I have tried to make everything clear but I think the diagram will complete the description.

Now to be in condition to do the work required you need a camera with a long extension bellows. To do good work the extension must be sufficient to carry the lens at least 16 inches from the ground glass—I do all my serious work with a 5x7 camera, a good lens with a Volute shutter, sliding and rising front, and re-



versible back adapted to horizontal or upright pictures. With it and the apparatus described I can do all kinds of copying, make lantern slides by reduction and 5x7 negatives from small prints and many other things too numerous to mention here. I have had it twenty-five years and it is still in good shape to do all kinds of work. Now after this long preliminary we will proceed to the picture making. Some time ago I made a snap shot of the five ladies in the group picture, two of them being visitors at my home. Some months later I received a letter from the father containing the sad news their beloved daughter without any previous sickness had suddenly passed away in her sleep. They were anxious to secure a copy of the daughter as it was the latest taken. Could I take it from the group and make a single picture? I replied it would be rather difficult but offered a suggestion that the mother and daughter could be taken out and I thought would make a more attractive outdoor picture. I would make the attempt. I knew perfectly well the ladies spent a great part of their time in their own garden and tried to make it as beautiful as possible, so I formed a picture in my mind of what I wished to produce. I could not find what I wanted amongst my old negatives so started searching amongst the various magazines for garden pictures and after a long hunt I came unexpectedly upon this that I have used, did not hesitate for one moment but decided it was just what I wanted. You will understand my difficulty if you study this picture a little and discover all its picturesqueness, I wanted something more than a plain background, a something that would bring to the mind of these parents the memory of their daughter amidst the beautiful surroundings which she enjoyed and which brought her so much happiness. Now this picture was much too large for

my 5x7 plate. If I had placed my cutout on the picture as I found it and reduced the whole thing to the size of a 5x7 plate the figures would have been much too small and out of all proportion to the width of the walk and the size of the window of the house. Now if you examine again you will notice the size of the figures, the distance from the house, the flowers, footwalk and window are all in unison and correct proportion one to the other. This was accomplished by reducing the background to the proper proportions of the figures on the seat. In making the cutout I carefully cut through the seat including the arm and shoulder of the third lady, along the top of the back around the heads of the two ladies away on into the window down through to the bottom of the picture. I then trimmed the ends to a proper size leaving the ends half inch longer than the portion I wished to show, touched the white edge of the cutting with pigment to match the coloring of the picture, laid the cutting on the background, marked the distance, cut two slits one at each end on marks made, slipped the two ends through the slits, applied paste where required, but did not put any paste on the two heads, rubbed it down good, placed a weight on it and let it stand for two or three hours until perfectly dry. I then touched up the slits with a little pigment and had the picture ready for the stand to make the exposure. You will notice I did not apply any paste on the head portion of the cutout; this is to allow the heads of the subject to stand out a trifle from the background, I have tried this little dodge on other occasions of this kind and if you focus carefully on the head I think it is an improvement. Look at the heads in the finished picture and you will admit they are not buried in the flowers back of them but stand out clear, again if you fail to color the edge of the cutout you are liable to have a clearly defined white outline which will require more extensive retouching.

Having set up your outfit place the spirit level against the back board and mark a straight line down the center, place camera on stand, draw bellows out five or six inches, slide outfit along until lens touches the board on the upright mark, make pencil mark round lens, withdraw and with carpenter's square mark cross board exactly through center of lens mark, see diagram. When you are ready with your copy mark exactly the exact center of the top, bottom and one side, on the edge of copy place the copy so these marks come into exact alignment with the marks on your board and you have your copy, no matter what the size in correct position to occupy your 5x7 plate in the camera. Having everything in position with bellows drawn some 10 or 11 inches from ground glass—place page of Colliers or Saturday Evening Post in position on back board, move camera on stand so that distance from lens is about 22 inches, this depends entirely on focal length of lens. Open lens wide and look on ground glass and you will see your picture. Remember, the more

you extend the bellows the more enlargement you get and vice-versa. Slide camera back and forth to get picture into the plate. Exposure generally runs from $\frac{1}{4}$ to $\frac{1}{2}$ seconds with No. 16 stop.

I have added this little piece for the benefit of the amateur who is making his first attempt. Anything in this article that any reader fails to understand I will be glad to make more clear, but I have written in plain simple terms so I think any person that can successfully manipulate a camera can take advantage of this method of placing figures into backgrounds. I wish all my amateur friends the greatest success.

A Working Album for Prints

By K. S. ANDERSSON

Illustrated by the Author



All of us have had experience in looking for the perfect album. One has only to look at a year's files of any photographic magazine to see the number of ideas suggested for filing prints, all of them with the sole purpose of making the photographs more accessible—more usable to their owners.

It is next to impossible to keep the prints segregated according to their subject matter, since each time a new picture belonging to their subject matter, is filed, several others in the album must be moved in order to get it among the others of its type.

The album illustrated here works. It holds several hundred prints, segregated by subject, and all of them easily accessible.

It consists of an ordinary loose-leaf binder, with manila paper negative envelopes pasted onto the sheets. Two 4x5 negative envelopes may be pasted to each side of the 8x10½ sheets in my binder. The pages are lettered "Panama", "Canal Zone", "Sports", "Nature", etc., to correspond with the prints contained in them. Thus prints of the same general type are together, and are easily found.

Each print has fastened to it a sheet of paper on which has been typed a legend explaining the picture. I find that about twenty or twenty-five prints can be placed in each envelope. That permits each page of my album to hold 100 pictures, or nearly the same number of photographs that can be mounted in an entire album of the usual sort.

New Panchromatic Film

By HJALMAR OLSEN

News of one of the most remarkable achievements making history is made known through an announcement from the Research Laboratories at Kodak Park, Rochester, telling of a fundamental improvement of light-sensitive emulsions that is sweeping away many photographic difficulties of the past, and bringing a broader scope of usefulness to photography.

To give one the best idea of what the extreme color-sensitivity of this new super-sensitive film means to the man who works with artificial light, we should compare it with Par-Speed portrait film because this is a standard material used by both portrait and commercial photographers.

With clear incandescent lamps the Super-Sensitive Panchromatic is from five to six times as fast as Par-Speed. This means that if you have been accustomed to making exposures of from two to three seconds with Par-Speed film, your exposures with the Super-Sensitive Panchromatic would be about one-half second. If you have used enough light to photograph children in one-fifth of a second with Par-Speed, your exposure with Super-Sensitive Panchromatic film would be one-twenty-fifth of a second—too fast for a bulb exposure.

Such speed opens up unlimited possibilities in both commercial and portrait photography. The commercial photographer will look upon this increase in speed, not so much as a means of making fast exposures, but rather for the advantage of making exposures with less light. When the photographer goes on an outside job he can feel safe with half his usual amount of lighting equipment, and will secure twice as much benefit from the illumination he finds on location. And for studio set-ups, which often require long exposures, exposure time will be cut more than half, which is a great advantage in studio work.

The same applies to home portraiture. Lighting equipment has made the work of the home photographer rather difficult. If he now has ample light, he can either be relieved of his burden, or shorten his exposures and be more certain of negatives which do not show movement. This latter procedure is the logical one for photographing children.

Industrial photographers are often faced with the problem of obtaining sufficient artificial lighting for subjects such as "long shots" of factory interiors or close-ups of machines with operators. Flash-lights are banned in many plants, although the new photo-flash lamps

have entirely eliminated smoke and the fire hazard. Since the Super-Sensitive Panchromatic film is especially efficient under artificial light, industrial photography is obviously simplified.

First—photographers will no longer be required to clutter working areas with large numbers of heavy lamps, and thereby avoid hampering general factory operations.

Second—the amount of electric “load” is cut down.

Third—where the usual amount of artificial light is available, much shorter exposures are possible. This is valuable in arresting the motion of people or moving objects. If shorter exposures are not required, smaller lens stops can be employed to increase sharpness and “depth of field.”

The value of the Super-Sensitive Panchromatic film is equally well applied to industrial photo-micrographic work, such as studies of metal structure. The qualities of the new film will answer the requirements for combining speed, color sensitivity, and fine grain.

The advantage of reducing exposures to a minimum when working under artificial light is highly valuable in doing live model work. No longer are models required to endure long, strained poses that often result in stiff and ungraceful postures, and incidentally a series of “retakes.” In the past it has not been uncommon for model “shots” to require five, ten seconds—even more—quite a long time for any but highly trained models to remain motionless. Short exposures usually result in more pleasing poses.

The new panchromatic emulsion is, in addition to all standard sizes for still photography, available in 35 mm. motion picture film. Industrial photographers who do motion picture work will find that when using the Super-Sensitive Panchromatic film under incandescent lamps, the usual amount of light can be reduced from one-third to one-half. This factor is very important in modern time study of factory operations with the motion picture camera.

The sensitive emulsion of this new film is very closely related to one prepared for astronomical photography, as well as to the new Wratten Hypersensitive Panchromatic plates for the high-speed requirements of newspaper photography under artificial light.

Astronomers, it has been learned, used the new emulsion recently in making observations seeking to discover whether there is moisture in the atmosphere of Mars. The necessary time for exposing the plates in the spectroscope was reduced from ten hours to four in the observations in question.

Eastman's new Super-sensitive Panchromatic film presents the very great advantage of speed without the sacrifice of those qualities so essential to fine portraiture or commercial photography. It has fine grain, excellent exposure latitude, and builds up in the developer without blocking.

There is one very important precaution in the use of this new film which is necessary to good results. A film so sensitive to light of all colors cannot be exposed to light of any color in a dark room without noticeable "fogging." The film must be opened, loaded, and developed, in total darkness. After about five minutes of immersion in the developing solution, a certain amount of desensitizing takes place permitting the use of a Series III Safelight for the remaining period of processing. It is recommended that the time and temperature method of development be used when working with this high-speed emulsion. Once the time and temperature system is established as standard practice, it will be found to be the most satisfactory method of development.

Photography, the universal language, has received a valuable addition to its "vocabulary" by the advent of the Super-Sensitive Panchromatic film, which will afford the modern photographer new worlds to conquer.

THAT GRAINLESS DEVELOPER

Answering Some Often Repeated Questions

Reduce the hydroquinon to the degree to which you are willing to sacrifice density. The enlarging process makes thin negatives possible. Reduce the carbonate to the point short of slowing action prohibitively. Increase the Metol at the ratio of one grain to every two, three, or four grains by which you reduce the hydroquinon. The latitude is given you to experiment for just what you want. There is no ambiguity which just one attempt will not clean up.

No, this formula is not for papers. It is not for negatives intended for contact printing. It is not a general all round developer but a special purpose developer for those who work in specialized ways and need a specialized solution to achieve certain results.

It will keep in the tube, if the lead be wrapped or rolled upon itself so as to leave no air space in the container for an indefinite period. How long it will last after being dissolved in water will depend on the water, the amount of use to which it has been put, and the atmospheric temperature. No one should expect a developer to last. What is demanded, rightfully, is that it work.

If you are experimentally inclined make three mixtures, varying the amounts to be cut down and stepped up, and with three tubes on hand you can soon decide which suits you. Label each tube with the proportions so that you may be able to accurately duplicate.

While the latitude of the sensitive emulsion and the latitude of the developer take care of many over and under exposure faults it must be considered that forcing an underexposure tends to graininess and hurriedly removing a negative from the developer because it proves cooked does not give an image that lends itself to great magnifications.

Recollections and Personalities

By WILLIAM ALEXANDER ALCOCK, F.R.P.S., L.L.B.

(Illustrated by prints from the artists named)

(Continued from the April issue)

Edward Dickson, a dreamer if there ever was one, is another of the distinguished photographers met at Canaan. His sudden and untimely death was a striking loss to the cause of pictorial photography.

And to mention Canaan and leave out Bernard S. Horne would be akin to reading Hamlet and leaving out the Ghost. Horne, next to Bill Zerbe and Sig. Blumann, could carry more formulae in his head than any photographer ever known, and he was always willing to lay down his pipe and answer any question—wise or otherwise—that any knowledge seeking and ambitious photographer might feel like asking.

Another Canaanite, or in other words another attendant at the White Summer School, was Dr. Charles H. Jeager, whose dainty little $3\frac{1}{4} \times 4\frac{1}{4}$ Artatone prints were always a delight to the eye and a demonstration that it is possible to be a successful Salon exhibitor with no further equipment than a $3\frac{1}{4} \times 4\frac{1}{4}$ Kodak and a contact printing frame.

Henry Hoyt Moore, of whom little has been heard since he and Mrs. Moore went to Rome a few years ago, was another friend made at Canaan. Still another Faithful Canaanite is Arthur Chapman who always sends me a Christmas card.

Frank Roy Fraprie, that able editor and publisher, with whom I have the pleasure of an intimate acquaintanceship, was first met at Canaan. I have met him many times since—my last visit with him being at the first Rochester Salon where we were both on the Jury of Selection.

And no Canaan Summer would have been complete without the cheery presence of Mrs. Millie Hoops, one of Clarence White's successful pupils, and a most prolific worker.

At the suggestion of Miss Lauffer, I, at a very early age of my photographic career, joined the Pictorial Photographers of America and so met many eminent photographers.

First on the list must come my very dear friend, Dr. Amasa Day Chaffee, who is, sad to say, very ill and who would welcome letters from his friends and admirers. His address is Chester, Conn. Recently having the pleasure of visiting Dr. Chaffee at Chester, I found him, happily, much improved in health. Dr. Chaffee took pity on me in the early struggles with the bromoil process and I had the very great pleasure and inestimable benefit of his advice as to papers,

bleaches, inks and technique. He was one of the early and outstanding masters in that media.

Another close friendship made at the P. P. A. was with William Gordon Shields, a great photographer whose work has been interrupted by the radio. On having the pleasure of visiting him at his home on Staten Island it was a privilege to watch him making gums and bromoils. It is just to consider him both artistically and technically one of the most thorough workmen of the time.

And it was through the P. P. A. that I had the privilege and pleasure of meeting Mrs. Kasebier. She is a wonderful woman with a most kindly heart. The cordial response to the only request I ever made of her—that she give one of her prints to be forwarded to the Royal Photographic Society for its permanent collection is remembered.

Among the other women met through the P. P. A. must be mentioned Mrs. Doris Ullman whose book of Photographs of the Doctors of Johns Hopkins Hospital will keep her name emblazoned on the list of photographers who have done something worthwhile.

Jane Reece is another of our better known women workers to whose friendship the P. P. A. is to be credited. I have the pleasantest recollections of a call from her made at my office in Wall Street just prior to her departure for Paris some years ago.

Another distinguished and very pleasant lady at the P. P. A. was Miss Laura Gilpin whose "Prelude" is the most charming group portrait ever made.

And one cannot mention the ladies one has met through the medium of photography without referring to one of the most active workers in the group—Mrs. Antoinette B. Hervey, who has made over a thousand negatives of the Cathedral of St. John the Divine. Do not get the impression from this record that Mrs. Hervey is a one-subject photographer: She is on the contrary, a most versatile worker.

Another pleasant P. P. A. associate was the late Adele C. Shreve whose tragic end was a great shock to her many friends.

And it was through the P. P. A. that I made one of the dearest friendships among the many that I have made through photography—I refer to that with Dr. D. J. Ruzicka of Jackson Heights and Prague. Dr. Ruzicka for years has been a martyr to Metol poisoning and his beautiful prints are the result of much suffering as well as much skill and enthusiasm.

At the same gatherings came about the first meeting with Valentino Sarra who can make pictures out of an old pair of shoes just as well as he can of the face of a most beautiful woman. It has been a boast that I have dared everything from a nude to an ashbarrel, but I think Sarra has me beaten for versatility.

Dr. Arthur Nilsen whose three elephants are known wherever photographers meet is another of the P. P. A. votaries, as is his



The Knitter

Herbert Bairstow

CAMERA CRAFT



Inset Porch

Henry Hoyt Moore

neighbor, George W. Harting, who makes the most original Christmas card which comes to me each year. Another of the friends is J. W. Getschall of Toledo, who finds time, in addition to running a big bank, to experiment with fresson and bromoil with no small degree of success. C. J. Crary of Warren, Pennsylvania, is another of these fraternity friends, as are also T. S. Carpenter of Massachusetts and Florida, and the most enthusiastic attendant at the meetings of the organization, Fred Bush of New Haven, who motors down to every meeting and starts back for the City of Elms as soon as the meeting is over.

Ira Martin is another P. P. A. enthusiast, in fact he is now its President. Mr. Martin who makes his livelihood as the official photographer of the Frick Museum is like George Harting, Charles Archer, Arthur Banfield and Bill Zerbe a photographer by profession who, when he has any time to call his own, uses it to make pictorial photographs for use in exhibitions.

And to mention the P. P. A. without referring to Mr. and Mrs. Jerry Drew would be the unpardonable offense. Criticism from various sources have been made of the P. P. A. Annuals, but if the people making the criticisms knew how hard Jerry and his Associates have worked to make the books a success I think most of the criticisms would vanish into thin air.



Eucalyptus Trees

Millie Hoops

*Brandon Bridge**Bertram Cox*

It was at one of the meetings that I first had the pleasure of meeting the late Stephen H. Tyng, introduced by Jack Gillies. Mr. Tyng's death deprived photography of one of its most enthusiastic workers—Fellow of the Royal Photographic Society and the friend of countless pictorialists. Through him I met Rudolph Eickmeyer, for many years the partner of the late Charles Henry Davis.

Through Mr. Tyng I also had the privilege of meeting Mr. Pirie Macdonald, F. R. P. S., that most distinguished of our professional photographers, with whom I have had the pleasant experience and distinction of being one of the two Americans who were on the Jury of Selection of the Royal Photographic Society some few years ago.

Those who are in the habit of submitting prints to the monthly meetings of the P. P. A. will remember Carlo Leonetti who, for the year which has just come to a close, was the print collector. An artist to his finger tips, he gets as much fun out of sketching as he does out of his photography.

Another place which has enabled one to meet a lot of eminent photographers is the Camera Club, New York City, and when one speaks of the Camera Club one immediately thinks of its beloved Treasurer, and the friend of everybody, William E. Wilberding. Billy Wilberding has never done an unkind deed to, or thought an unkind thought of, anyone, and it is little wonder that when his name is mentioned it is always with a smile, and when one leaves him it is

always with regret. The Camera Club in recent years has been the most active organization (with the possible exception of the Royal Photographic Society) in the world in the matter of holding one man or one club exhibitions of pictorial photography. This has been the result of the whole-hearted endeavors of two members of the Club, each of whom has been Chairman of the Print Committee. The man who started this great work, and who made a reputation for the Club by his achievements, is a man whose name is familiar wherever pictorial photography is known—Floyd Vail, F. R. P. S. When Mr. Vail, because of the demands on his time, gave up the work he loved so well, a print committee was organized consisting of Stephen Tyng, F.R.P.S., Joseph Bing, A.R.P.S., and myself. As with all well-organized committees one man did all the work while the others shared in the glory. In this case the worker was Joe Bing who took up the job which Mr. Vail had laid down and kept up the standard which had been established by his predecessor. Under Bing's management the annual exhibition of the Royal Photographic Society was brought to this country, although I think—I am not sure—that the preliminary arrangements had been made by Mr. Vail or Mr. Tyng or both. To Bing must go the credit of producing something novel in a salon—the invitation salon—which since it was established at the Camera Club has been followed by San Francisco, Buffalo and Seattle.

When I joined the Camera Club the President was J. H. McKinley, and he has continued until very recently to hold down the job intermittently. McKinley has done a lot for photography among other things by the institution of what are known as club nights which are held every Wednesday night, except in the summer. On this weekly occasion some form of photographic dissipation takes place for the edification of not only the members of the club but of anyone interested in photography.

(To Be Continued)

THE PHOTOGRAPHER

By Ruth Wass Brown

Oh, philosophers
Tell us
That a man
Is what he thinks.
And I dream
Of noble deeds,
Knights and ladies,
Gorgeous sunsets
And murmuring breezes—
While I coax a baby
To smile for a picture.

A Simple, Handy, Lens Shade

By DR. HOWARD C. ATWOOD

The need of a lens shade has so often been mentioned that it hardly needs being referred to again, were it not that some of the modern big aperture lenses are hard to use against the light. Then one day at the seashore I found another reason for needing one when I did not have it, by spoiling half a dozen very promising films. I stood on a projecting rock and watched the waves break and swirl in a little cove below me. The camera was pointing down and nearly toward the sun so I shaded the lens but I got a beautiful flare which seemed to come from a reflection from the polished track of the lens front.

In the past I have made and carried many lens shades but none of them survived the carrying and attempted using for very long. But those spoiled films were one too many and I started all over again to design a shade which would be easy to make, to carry, and to use. That was a year ago and as I am still using the one I made then the idea is probably worth passing on.

As I am using a rather wide angle lens with considerable rising front I needed a wide open shade. I cut from cardboard a triangle $2\frac{1}{4}$ " along the base and $4\frac{1}{4}$ " high and maneuvered it on a piece of black paper, from an enlarging paper envelope, till I could mark eight triangles pointing to one center and making an incomplete circle. This was cut out and then folded down the center and then again and still again till it was the shape of the pattern and eight thick, the point was cut off for about an inch and the base trimmed evenly. Now unfold and refold all the same way for these creases make the corners of the shade and it can now be rolled into a four sided shade, each side two papers thick. Paste together with a thin line of paste along one side of the creases but NOT in them, carefully trim the smaller end, curving the cut inward, till it fits over the lens and your shade is complete.

This long description is a prelude to a simplified way of working used by a mathematical friend in making his. With a $4\frac{1}{4}$ " radius he drew a circle on a black paper, with the same radius marked off two points on the circle and connected them to the center. Then he cut out this segment and folded the paper as described above, cut the base of the eight folded triangles at the circle mark, clipped the point, then refolded and pasted, and fitted it to his lens. It was all done inside of fifteen minutes.

Toning with Selenium

By SIGISMUND BLUMANN

Selenium in the powdered form in which you will have to obtain it looks like a cross between nigrocine and permanganate of potassium. In solution with sulphide it gives shades of brown ranging from sepia to purple brown. The solution is simply made and keeps well and the toned prints have a quality that some may prefer to that produced by other means with other chemicals.

There are many formulae and most of them work. Some leave a general stain which needs removing by an afterbath, some give beautiful, clean prints and there is no reason to think they are not durable.

Make a 20 per cent solution of Sodium Sulphite (ITE not IDE) and to 20 ounces of this add 260 grains of powdered Selenium. Heat till dissolved and do not prolong the heating longer than necessary for the purpose.

Make another solution of 30 percent Hypo and filter.

Both keep and need no special care in storage or use.

For gaslight papers 20 to 50 minims of the Selenium solution are added to 20 ounces of the Hypo. The resultant liquid should be limpid and colorless. The less Selenium or the weaker the bath the warmer the tone.

On Chlorobrome papers a true etching brown-black should result on most of the brands on the market.

Bromides need other treatment. Experiment and trial and error must be resorted to. The addition of a few drops of ammonia sometimes overcomes the resistance of certain makes of paper. Bleaching as for redevelopment always works and with all papers. The addition of a few grains of Sulphide (IDE not ITE) to the toning solution may be necessary. Or a substitution of sulphide for the sulphite may be made in the formula.

Dissolve two ounces of Sodium SulphIDE in an ounce of water (about 125 degrees F) and add 90 grains powdered selenium. Add water up to 200 ounces and it is complete. If a slight reddish stain occurs rinse the print for a minute and clear in a 10 percent solution of sodium busulphite. Again the addition of a drop or two to the toning bath just before using may obviate stain and precipitation and hasten the toning itself.

This too may be used to redevelop a bleached print but must be diluted with three volumes of water.

CAMERA CRAFT

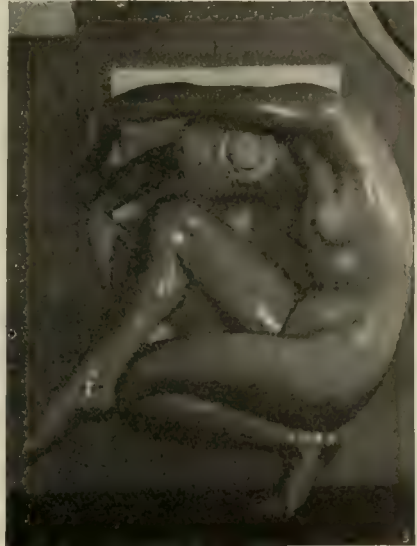
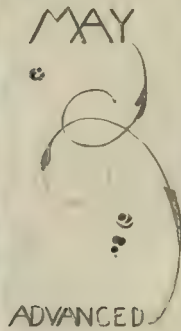


Labor on High

Medal Print: Advanced Class

M. C. Choy

CAMERA CRAFT



SECOND AWARD: *Portrait; Alexander Leventon*

THIRD AWARD: *Rhythm; H. Evansmith*

FOURTH AWARD: *One hundred and Five; Dr. Max Thorek*

FIFTH AWARD: *The Old Fiddler; W. C. Duncan*

Edward Alenius
Alex Bahnsen
Dr. Hjalman Bernsen
M. C. Choy
H. Elston Conner
James L. Desmond
William C. Duncan
Mrs. Thomas Dutton
Horace M. Egan
Miss L. Ellsworth
H. Evansmith

E. B. Forrester
Dr. Harold Fredericks
M. Gurry
Lionel Heymann
Dr. Alfred G. Ismon
H. L. Jackson
Theodor Kobinoff
Harry Lackman
Miss Alma R. Lavenson
Alexander Leventon
Axel Lingren

Oscar C. Loesch
Dr. B. J. Ochsner
Olivieri Pedrotti
G. N. Pinella
Narciso Reyes
Dr. Max Thorek
F. Y. Sato
Prof. N. A. Tonoff
Mrs. M. Vance
Ben Wasserman
Dr. J. P. Williamson

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Portrait

Medal Print, Amateur Class

Roy W. Mingins

CAMERA CRAFT



MAY
AMATEUR



SECOND AWARD: *Visiting the Rich Relation*; W. H. Orton

THIRD AWARD: *Child Portrait*; Christine B. Fletcher

FOURTH AWARD: *Crossing the Ford*; Miss Evelyn Young

FIFTH AWARD: *Waterside Denizens*; Miss M. B. Clarke

Carmine Albanese
Medill Applegate
M. S. Benedict
Kurt Billeb
Tatina Boldyreff
Roland Calder
Leon Cantrell
W. H. Cheesman
Lim Eng Chiaw
J. J. Ching
Walter Chung
Miss Margaret B. Clark
Miss Lydia Davies
H. Y. Davis
Carl Demaree
Rudolfo Dresel
Rex H. Eastman
Dr. I. B. Ellis
Miss Mabel Else
Miss Christine B. Fletcher
Miss Helen Fujita

Edward L. Gockeler
Miss Marguerite B. Grow
R. P. Haggy
Dr. William J. Held
John J. Hermanich
W. J. Hiatt
Francis M. Hodge
Julius C. Johnson
Sorab J. Kharegat
Arnold D. Lewis
Ray Lissner
Frank H. Luwen
John P. Lynch
S. M. Maule
Miss Mary McAdam
Arthur McQuatters
Roy W. Mingins
A. E. Moebbs
W. H. Orton
Tom D. Park

G. A. Peake
Elmer J. Priest
Ralph Rex
Jack B. Rice
Ellert Richstein
Dr. H. H. Robertson
Calvin Rutstrum
Mrs. M. C. Salisbury
D. Schneider
Ervin Schutt
Miss Zelma N. Service
W. S. Sipe
Dr. F. F. Sornberger
Yasuo Suga
William Taylor
F. W. Toepel
T. K. Tsukane
Harold S. Weldon
Charles E. Wells
Alfred Wright
Miss Evelyn Young



16,000 white carnations

ON MOTHER'S DAY, please think a moment of this fact:

More than 16,000 mothers died last year having babies!

With good medical and nursing care *before, during, and after* the baby's birth, two-thirds of these mothers need not have died.

Let this Mother's Day mean not just a white carnation, but the beginning of adequate maternity care for every mother in the United States.

Write your Health Department or:

MATERNITY CENTER ASSOCIATION
576 Madison Ave., N. Y. C.

Adequate Maternity Care Saves Mothers' Lives!

Mothers' Day Means More Than a Flower

About two months ago I received a letter and some circular matter issued by the Maternity Center Association which startled me and which will startle you. First let me tell you that the Association is composed of the wives and daughters of some of the most famous and prominent men in America, women who have gained fame and prominence in their own right by philanthropic activities of which that to which this editorial refers is one.

It is stated that 16,000 mothers die annually in these United States in giving birth to babies and that 10,000 of them might have been saved for the glory of the Nation as precious and beloved to their families and useful citizens to the commonwealth. Ten thousand human beings sacrificed to ignorance, neglect, or wanton carelessness.

Bethink you of the little dears bereft, or the desolated homes, of the wanton waste of lives.

Ignorance can only be cured by education. Neglect can be remedied by community interest. Carelessness must be met with legal compulsion.

This is a photographic magazine but it shall never be so exclusively photographic as to ignore the fact that its readers are human, with human interests and humane instincts.

You can help this cause with no expenditure of time or money. If you know of a

CAMERA CRAFT

needy case, imminent or present, notify your local Health Department or write the Maternity Center Association, 576 Madison Avenue, New York. If you know where instructive literature would be helpful direct the person to the same or send her name and address and printed matter will be sent.

We are assured this organization is strictly a patriotic philanthropy without the objectionableness of Charity as we know that commodity.

IT IS MY WILL

By Sigismund Blumann

God wrote upon the everlasting page of Time
In lines of living fire, four short words:
"It is My Will", and thus eternity was born.
The candles which are stars were lit,
The suns arranged themselves in galaxies
To spin through spaces inconceivable
For years that comprehension cannot grasp.

And so in time man came into the scheme
To pinch a mite of life from this eternity.
Scarce competent to hold it for the while,
Let go and went his way. Each generation lived,
Each generation died, and still the words blazed on:
"It Is My Will".

A tender girl once wrote some lines
Upon a tinted, perfumed sheet to tell her love
That she was loyal, waiting and alone.
Tempora Mutantur and so she had her day.
She dreamed her dream and passed along
The rather tawdry pageant of this earthly stay.

Once on a time when Spring was on the air
The sunlight filtered through a murky pane
And set the motes ascurrying across its rays
In an old attic where the air was sweet
With herbs long dried and pungent dust.
An old trunk in a corner, there, a little maid
Rummaging as one would in attics, finds
A treasure long forgot—a tinted, perfumed sheet,
A faded letter that still tried to tell
Some brave, departed swain that she is true,
Waiting and alone. A little missive vitalized by love.

This glimmer of the blazing words of God
Reflected in the mortal heart of man.

And so

The grandchild feels what she can scarcely understand;
How God wrote on the everlasting page of Time
In lines of living fire the four short words,
"It Is My Will".

How hardly can the truth be known,—
No more the firmamental lights that shine
Against the purple panoply of Night,
No more the everlasting span of Time
That knows no end, than this poor thing
That men call Love, shall last into the end.

Man unto woman and woman unto man,
Man unto man and all unto their God
As God to them, a universal brotherhood,
This breath of godliness infused
By words that blaze upon the everlasting page
Encompassing Time, Space and Matter: Love,
That has brought and keeps the Universe Divine.
And God's creative words, "It Is My Will".



Did You Know That

Action in motion pictures does not mean just the movement of players, but the onward development of plot through incidents and crises and climaxes.

Amateur is not just one who does not make a living out of photography, but that person who has ambition, enthusiasm, desire to create worthy things. Many who just slush around with a camera do not make a penny out of the indulgence, neither do they produce one worthy thing. They are wasters.

Angle Shot is not just exposure from the diagonal, but a view from slant or side of the same incident that is shown before or after from direct or full front view.

Art Titles are real pictures with the captions shining through. To be accepted as Art Titles they should be artistic backgrounds to the lettering. All so-called Art Titles are not correctly named so, just as all captions do not explain or apply to the picture. Make your captions fit and your Art Titles artistic.

Back Lighting. Variously refers to lighting the area back of the object or person to create atmosphere or the lighting of the subject itself from behind to produce halo or aura or line light.

Buckling. When the hind legs of a jack rabbit move faster than his head he may be said to buckle. When the film feeds faster than the uptake and a bulge forms along the line there is apt to be trouble. Sometimes the sprocket holes tear through and things mess up inside the mechanism. It is a rare occurrence and may mean that you have abused your camera or neglected something. Whatever the cause, when it happens you take the outfit promptly to the best repair man in your district and tell him the film buckles. He will understand.

Caption is supposed to mean the title of the picture given in explanatory style.

When the picture itself conveys nothing, means little and does not seem warranted, anyhow, devise some clever remarks—wise cracks will do and are in fashion. Letter on a reasonable length of film so that the run will be long enough to get at least the first ten words and you have a caption. See Art Title also.

Carbons. The sticks of black stuff that are used in Arc Lights. They are made of a composition mostly carbon though various metals have been incorporated for given effects, as panchromatic, sunshine, flaming-arc, and so-forth carbons.

Cement as applied to motion pictures is a solution of celluloid in Amyl Acetate or some similar solvent. The solvent softens the celluloid base of the film (from which the gelatine emulsion has been scraped so that this may take place) and the celluloid unites the two surfaces and drying quickly makes the union.

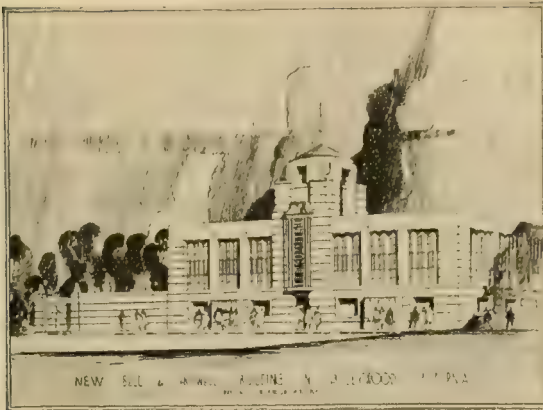
Cinching Up. The opposite to buckling. Here the take-up is faster than the feed and under the pull or strain accidents have been known to happen to film and mechanism. Also applies to winding the film too tightly and thus producing scratches which show dramatically on the screen. When this happens to your Caption (see Art Titles, also Captions) So and so, as seen in the rain,

Cine is pronounced See Nay not Sin Knee or Sine or Kine. It is derived from the word Cinema, for which see Unabridged Dictionary.

Bell & Howell New Building, Hollywood

The Bell & Howell Company's Hollywood branch is to be housed in a spacious new building, construction of which will soon be started, according to an announcement recently made by J. H. McNabb, president of that organization. The new building, which will be located on 240 feet of recently acquired property on Le Brea Avenue, Hollywood, will be two stories in height, topped by a distinctive

CAMERA CRAFT



tower, and constructed of reinforced concrete and stone. A walled courtyard at one end will enable visitors to drive to the very doors of the building and park their cars without any annoyance of seeking space on the busy Hollywood boulevards.

Both professional and amateur motion picture makers will be well served by the facilities and personnel of the new structure. A standard projection theater seating more than 100 people will be a feature of the building, and several Filmo projection rooms will be provided, among them a sound-proof room for showing 16 mm. sound pictures and another room for showing Kodacolor pictures. Service, display, and sales facilities will be complete for both 35 mm. and 16 mm. equipment.

An engineering division which will be accommodated in the new building will collaborate with motion picture studios and laboratories on the coast in still further advancing the phenomenal technical progress of the industry. It is stated that no expense will be spared in making the engineering laboratory one of the finest of its kind in the country. The personnel will be especially selected from the best talent of the Bell & Howell main offices and plants in Chicago and of the firm's branch offices.

For eighteen years the Bell & Howell Hollywood branch has been located at 6324 Santa Monica Boulevard. Obviously the new building and the expansion program which will accompany its completion will permit this branch to be of greater service than ever to the industry. Inci-

dentally, the entire program is substantial proof of Bell & Howell's confidence in the future of the motion picture industry in general and its prospects in Hollywood particularly.

The Cine Lens

In still photography the lens is an important item, truly enough, but so many ways are possible to compensate for its lacks by the equipment and the material that good work may be done with a rapid rectilinear or an anastigmat, an F3.5 or an F.8.

In cine photography the limitations are marked—the restrictions and essentials positive. Just so many exposures to the second. One speed to the sensitive emulsion. A more or less arbitrary length of focus. And the demand for definition and flatness of field within definite bounds.

Your motion picture camera differs from still cameras in no wise. It is a light-tight box, whatever its shape. The mechanical devices that differentiate it are in the nature of attributes to apply it to the particular purpose. The light rays come through the lens just the same and are impressed on a sensitive emulsion in precisely the same manner, BUT there is motion in the subject which must be stopped for each frame on the reel, the subsequent tremendous enlargement when projecting insists on sharpness of definition, the light and aperture must conform to the requirements of modeling into the shadows if the figures and objects are to look real on the screen.

This excludes the single meniscus and rapid-rectilinear. More reasons might be

CAMERA CRAFT

given as to the exclusion, but these will suffice.

Come we then to the anastigmat of sufficiently large working aperture to allow of at least sixteen ample exposures per second. Albert B. Doran in a recent issue of *Movie Merchandizing* states with particular perspicacity that "The one-inch lens found to be most valuable for the amateur's work has a greater depth of field than those of longer focal length." Which means more than the words convey in one reading and with limited knowledge. A lens of short focal length offers greater depth of field and therefore permits the subject to move to or from the camera without spoiling film footage. It allows actors at different distances from the camera to appear as real, solid, human, rather than as disintegrating visions.

The leeway given to amateur Cine Photography by increased emulsion speeds is rather an extension of time limits during the day when pictures are possible, or of days in the year, than variations in lenses.

With the new Eastman ultra rapid cine film it is possible to take pictures successfully an hour or two earlier in the day and later in the afternoon, or with the lighting available to the amateur when electricity is the illuminant.

By all means get a good lens, a fast lens, and if you can afford only one let it be of short focal length.

Kodaplays

If ten million Kodatoys and as many Projectors to match have not been sold the public has failed to catch opportunity on the fly. Camera, Projector electrically driven, and all are within the \$50 mark and the camera does make real motion pictures, and the lantern does project them clearly and with a minimum of flicker, and now you can rent or buy them at proportionate prices. Think of buying a complete Animated Cartoon play for 60 cents or a comedy or an educational reel for from 60 to 90 cents according to length. Ask your Kodak Dealer to give you a catalog or write the nearest Eastman Kodak Stores, Inc.



Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President, Harold J. McCurry.....Office of Postmaster, Sacramento, Calif.
Vice President, J. H. Gensler.....222½ Sixth St., Portland, Oregon
Secretary, C. F. Richardson.....Milwaukie, Oregon
Treasurer, H. Sackrider.....Marysville, California

The Membership Drive

With the aggressive, tireless efforts of our worthy president, Harold McCurry and the invaluable service of National Field Representative Corey the memberships are coming in finely. Men need to be reminded that welfare needs to be worked for, that success does not always knock at the door but needs inducements, that conditions do not change themselves.

This is a big year for the P. I. P. A. and with a large membership and a whole-hearted solidarity the good old association is going to show something real, something worth while by the time the 1931 convention is opened. And that convention is by no means the one big thing offered. It is the culmination, the climax of association activities in which an entire craft gets together and reestablishes human feeling for another year.

P. I. P. A. CONVENTION
Sacramento, California
August 25, 26 and 27



Association News

The officers are: D. D. Spellman, Detroit, Mich., *President*; George Daniel Stafford, Chicago, Ill., *Vice President*; J. W. Scott, Baltimore, Md., *Treasurer*; Harry O. Baldwin, Fort Dodge, Ia., *Vice President for the Portrait Division*; Wallace E. Dobbs, Flint, Mich., *Vice President for the Commercial Division*; Paul E. True, New York City, *Chairman of the National Photographic Exhibitors Convention Bureau*; and Don V. Chapman, Park Avenue Bldg., Detroit, Mich., *Secretary*.

1. MEMBERSHIP DRIVE.

Plans are now being laid for a complete and thorough campaign to renew the membership of present members of the Association (which expire on June 15th) and to get new members. The Board of Directors met at Cleveland on January 12 and 13, at which time final policies and plans were arranged.

Up to the present time, the campaign has consisted of preliminary propaganda, intended to acquaint the membership with the facts of the new program. Since an outline of what has been done already may prove interesting, it is given below:

a. The Pathway, from the August to the November issue, carried several articles relating to the new program and to the important changes effected at the Council Meeting, etc. The February and March issues will be principally concerned with sales messages to further the campaign. The August and September issues were sent to every photographer in the United States and Canada.

b. A reprint of an editorial appearing in Abel's Photographic Weekly for October 18, 1930, entitled "A Tremendous Forward Step" and dealing with the success of the 1930 Council Meeting, was made by International Headquarters, and a copy of the reprint was sent to every photographer in the United States and Canada.

c. Letters to members and manufacturers:

1. November 24. Letter signed by the President sent to all good-pay members telling about change in organization, cancellation of Millis contract, and urging payment of December 15 note.

2. November 24. Letter to all delinquent and dormant members urging payment of one unpaid note.

3. December 2. Letter to good-pay pledge members asking for payment of December pledge.

4. December 5. Letter to all delinquent members offering services of Association and reinstatement as active members for six months upon receipt of payment of one unpaid note.

5. December 8. Letter to dormant members (members back in more than one payment) giving them the same offer as the delinquents.

6. December 9. Another letter to good-pay pledges with statement of amount due December 15.

7. December 10. Another letter to dormant pledge members giving them the same offer as other dormant and delinquent members.

8. December 12. Letter to all good-pay allied members asking for renewal of memberships. Personally signed by the President.

9. December 10. Another follow-up letter to allied members urging them to support new campaign.

10. December 26. (see paragraph "d").

11. January 2. Another follow-up to special list of allied members.

12. January 7. Follow-up letter to the rest of the manufacturers and dealers.

d. Between Christmas and New Year's, every photographer in the United States and Canada received a copy of a handsome but inexpensive booklet, called "Then and Now," which frankly discussed the difference between the past program and the new program.

CAMERA CRAFT

Enclosed with the booklet was a copy of the new Membership Pledge Form and Dues Book, which photographers were urged to sign immediately. Four different types of sales letter accompanied this mailing (a) Good-pay Members (b) Delinquent (c) New Prospects (d) Manufacturer.

- e. Publicity has been sought in all of the photographic trade journals, but the real publicity campaign for the new program begins this month. So far excellent cooperation has been received from several trade journals, which have editorially stated their confidence in the new program. They include: Abel's Photographic Weekly, Studio Light, Defender Trade Bulletin, Camera Craft, Lieber's Photo News, The Commercial Photographer, etc. The one trade publication which so far has evinced no interest whatsoever is the Bulletin of Photography, which has not carried a line of publicity material from Headquarters since an erroneous report of the 1930 Council Meeting appeared in October. Secretary Chapman wrote the Bulletin of Photography late in December, asking for an explanation and any suggestions, but this letter has so far not been answered.

2. CHICAGO MEETING.

Secretary Chapman, while in Chicago during the Holidays, met with Vice President Stafford and jointly arranged to attend a special meeting of the Cook County Photographers' Association. This group had circularized the council delegates with a well-intended but mis-conceived resolution concerning the activity of the International in dealing with unethical practices.

After presenting the facts of the New International Program to the special group which met informally for supper at the Bismark Hotel, January 2nd, Messrs. Stafford and Chapman were told that the above-mentioned resolution would be put up for rescinding action at the next meeting of the Club to be held January 12. All present agreed that a mistake had been made and that a very real effort would be made to rectify their stand of withdrawing support. President Beecher

stated that many letters received from delegates, who were circularized, had condemned the Club's action in no uncertain terms.

A letter covering the major policies discussed by Mr. Stafford and Mr. Chapman has been sent from Headquarters to Mr. Herring, secretary of the Club, to be read before the members January 12th.

The Chicago Commercial Club had also drawn up a somewhat similar resolution but Mr. Fabry of Kaufmann and Fabry, circularized all key commercial clubs with a fine letter which in substance stated the action had been taken without many of the most influential members' knowledge and sanction.

On December 29th a special meeting was held at the Medical Arts Building with Mr. Kaufmann holding forth with his famous, old time zeal. As a result this action was also recinded and all who were sent the original notice were so notified. Messrs. Stafford and Chapman were present but were not called upon to speak.

Both these local Chicago situations were a bit unfortunate but have resulted in an even greater support to the New Program of the International. And the dozens of loyal letters received by both clubs from all over the country definitely recorded the fine support the International is receiving from her affiliated local and regional associations.

3. TOWLES JOINS STAFF.

Will H. Towles of Washington, D. C., one of the most famous photographers today, Director of the Summer School of Photography at Winona Lake, Ind., and an authority on portrait lighting and operating, was made a member of the staff of the Association beginning January 1st. He will be available for speaking at regional association conventions and local club meetings and is expected to play an active part in putting over the new program.

4. NEW DIVISION.

Another division is being added to the Headquarters office—a division which will handle unethical practices. Through this division local clubs may obtain legal advice and definite instruction on curbing local conditions.



Master Photo Finishers of America

Wm. Burton, President.....216 N. Kirkwood Rd., Kirkwood, Mo.
 Cedric G. Chase, Vice-President.....53 Moody St., Waltham, Mass.
 Fred B. Fountain, Treasurer.....483 Main St., Middletown, Conn.
 Guy A. Bingham, Executive Manager.....Box 1020, Rockford, Ill.

Territorial Vice Presidents

Central Coast States:
 Walter W. Hicks.....3825 Georgia Ave., N. W., Washington, D. C.
 South Central States: John A. Hammond.....Box 650, Meridian, Miss.
 New England States: Chas. Belluche.....180 Franklin St., Cambridge, Mass.
 North Western States: Clyde Banks.....1301 Cornwall Ave., Bellingham, Wash.
 South-Western States: Harry N. James.....1025 Georgia St., Los Angeles, Cal.
 Mid-Western States: W. H. Jennish.....Box 597, Waterloo, Iowa
 North Central States: John H. Seamans.....1953 E. 71st St., Chicago, Illinois
 Central States: J. E. Leitzell.....1510 Broadway, Mattoon, Ill.
 Mid-Eastern States: Frank Horton.....460 Massachusetts Ave., Buffalo, N. Y.
 Eastern Canada: D. A. Lynn.....1570 Dundas St., W. Toronto, Ont., Can.
 Western Canada: S. C. Atkinson.....1924 Rose St., Regina, Sask., Canada
 South Eastern States: Elon C. Robison.....448 Central Ave., St. Petersburg, Fla.
 Great Lakes States: F. M. Moling.....1221 Madison Ave., Toledo, Ohio
 New Jersey, N. Y. C.: Sam Tunick.....33 Cortland St., New York City

Advisory Board

Albert E. Block, Chairman.....27 Von Hillern St., Dorchester, Mass.
 Fred Mayer.....Box 762, Portland, Oregon
 A. J. Cunningham.....102 Liberty St., Utica, N. Y.

Memberships and Self Help

If I were to plan a hunting trip after big game in Africa, let us say, I should try for a party of loyal, able, brave fellows upon whom I might depend in a pinch and without whom the whole thing should have to be called off. Associations are organized for the hunt after the biggest and most elusive game in the world. There are the dangerous lions of bad practice, the deadly tigers of low prices, the beautifully furred bears of reasonable profits, and so forth.

Men have had the temerity to state that they feel able to meet whatever conditions exist single handed and wrest their prosperity from circumstance alone. Join me in one loud guffaw and several short staccato ha-has. That might be possible if there were no other men in the same line of business. What complicates commerce and, in fact, life generally is that there are others. Our relationship with ourselves is simple enough if we insist on being straight with ourselves. Some men kid and others grouch themselves. Now comes the other fellow to snarl up everything. He also wants to live and enjoy living. Then come several of him, all intent on doing what we are doing and what we don't want them to do. Not so simple. We can fight with them and get so busy fighting that we have no time to work, no leisure to produce, no foresight, insight, or any other sight of what we are fighting for or fighting about. That is individualism carried to the n'th degree.

It is not to be recommended. It was relegated to oblivion when Trusts came into existence. There is the other way of getting together and deciding that since many are to graze in the field where one grazed before, it were good policy to make two or more hundred blades of grass grow where one had grown. That is the idealism that pays better than practicalism. That is organization and represents the objective of your association.

How well your Master Photo Finishers movement succeeds in being useful to you depends on how much you are willing to do to make it strong, and more important how much you actually do toward that desideratum. This is old stuff. It is preached to you whenever there is a meeting, a banquet, or a convention. If it were preached every day it should not be often enough unless it has you sold. These many Photo Finishers are your kind and with them, shoulder to shoulder, you can go farther, kill more of the before mentioned fanciful game, get home with more trophies, and have a better time than ever you could hope for alone.

If you are not a member JOIN. If you have joined don't only be a member but become a militant helper. If you are a helper proselyte, preach, persuade, induce, convince, your fellow finishers that there is profit in being square, loyal, aggressive. That there is hard-business sense in having ideals and ethics. The beasts of the field need no ideals. They dig their snouts into the mash and swill till their belly is

CAMERA CRAFT

full. You are a human being with a soul and, who knows, there may be an eternity to face when you are not so young and cocky and the Grim Reaper waits just around the corner. At any age, young or old, you are in the midst of death when in the hey-day of life. That goes for the other fellow. Savor your little term on earth with human consideration. Direct your ambitions. You are not a beast of the field. You do not live by bread alone. You have tried almost everything else. For the love of Mike try idealism. Try helping a general cause. Try walking against the gale shoulder to shoulder, chest out, with your fellow men.

It might work as no amount of hard-boiled, cynical practicalism has worked. It is worth trying.

The deduction? You make it. The lesson? Join. Having joined become busy helping the craft. Share in the net results of a large movement. Create prosperity and partake of it. I said partake not try to hog it all. You may not become as rich. You will not risk becoming as poor. Grabbing sometimes succeeds in getting a handful and often results in being kicked from the room.

In a word, hold your head high, keep your heart stout, and walk in pride as a true Master Photo Finisher of America.



Ye Editor Retaileth Neues of Ye Profession and in Quaint Italics Titallateth Ye Sphynx with Hys Quill

The O. M. I.

There is much to say about this year's O. M. I. Convention and the affair bids for the saying with great promise. Read what is offered and judge.

Place: Cedar Point, Sandusky, Ohio.

Dates: August 3-4-5-6-7, 1931.

Headquarters: Hotel Breakers.

Convention Hall: Main floor, over 17,000 square feet, for manufacturers' and dealers' displays, with additional displays in the corridors outside the hall; two upper halls, one about 15,000 square feet for portrait program and part of the picture exhibit, and one about 8,000 square feet for commercial program; additional large rooms for overflow of picture exhibit, for ladies' club rooms, etc. Practically all available space at Cedar Point will be utilized.

Portrait Program: A complete school of photography, starting with advertising and window displays and running through all activities of the studio. While all speakers and demonstrators are not yet lined up, here are a few of those on the portrait program: J. Jay Fuller, Buffalo, Advertising; Wray Meltmar, Cleveland,

Window Displays; W. E. Burnell, Penn Yan, N. Y., Demonstration with Children; Mrs. Charles L. Pyke, Peoria, Reception Room Work, divided into three periods; Wm. H. Towles of the P. I. A. of A. staff, Demonstration with Men and Darkroom Talk; A. B. Cornish, Retouching Demonstration; J. Stuart Husband, Jamestown, N. Y., Building Business for the Small Studio; Jack Small, Harris & Ewing, Washington, D. C., Demonstration of Home Portraiture, including solicitation, booking the order, making sittings, and final sale; Director of the School, Don Wallace, Dayton.

Commercial Program: A complete school of photography, covering all branches. Here, too, all the speakers are not yet lined up, but here are most of them: Jas. M. Caufield, Louisville, Commercial Costs; James L. Sheldon, Battle Creek, Illustrated Talk on Medical and Scientific Photography; Wm. A. Barnhill, Cleveland, Illustrated Talk on Composite Photographs and Uses for them; L. J. Higginbotham, Dallas, Demonstration of Overhead Camera; Director of the School, Kenneth Spencer, Detroit.

CAMERA CRAFT

Combined Program: Naturally there are certain features on any program which interest both classes of photographers. All of these, too, cannot be announced, but here are those scheduled to date: Night Contact Printing Demonstration by Harry DeVine, Cleveland; Flash Demonstration of Home Portraiture (speaker not selected); George Edmondson, Cleveland, Illustrated Talk on Garden and Outdoor Photography, with many color plate slides; Projection Printing Demonstration at Night by Harry DeVine, Cleveland; Inspirational Talk by Colonel Turney Gratz, Battle Creek; The O. M. I. International Round Table each day—a period of one hour devoted to the explaining of stunts which won \$5.00 prizes in the O. M. I. International Competition. This will include stunts, ideas, short-cuts and labor-saving devices submitted from all parts of the country. This period will also include the criticism of one portrait print and one commercial print taken from the general exhibit.

Entertainment Features: The finest inland beach in the United States every afternoon—dress in your room and walk out to it, absolutely safe for children; three dances; Monte Carlo party with prizes free to all, no admission charge; the Big Banquet; special club rooms for the ladies where tea will be served every afternoon without charge.

Note that in addition to all the program features, mentioned, there are a dozen or more not yet listed.

(To be Continued)

Commercial Photographers of Chicago

The March meeting of the Commercial Photographers Association of Chicago was held Monday evening, March 9. It was preceded by a dinner in the club rooms of the Electrical Association in the Civic Opera Building.

This was the first meeting conducted by the 1931 officers and they left no doubt as to their ability to handle the affairs of the association during the coming year.

It being a business meeting, discussion was held on the subject of entertainment at meetings with the result that it was practically unanimous for demonstrations of equipment, methods, lighting, etc.

Mr. Ray Trowbridge suggested that work be started to assemble a collection of prints that could be used for displays, exhibits or conventions. It was decided to hold a contest every month, each member bringing one print. A small entry fee to be charged to provide for prizes.

Mr. Frederick O. Bemm was appointed the association representative to work in co-operation with the Chicago Camera Club on the International Photographic Salon, Chicago Century of Progress Exposition in 1933.

The new flash bulb came in for a lot of discussion. It was agreed that this is a big forward step in photographic equipment and should be the subject of a demonstration in the near future.

The officers for 1931 are A. C. Edmunds, President; Edward Erickson, 1st Vice President; Wesley Bowman, 2nd Vice President; Peter Fish, Recording Secretary; F. O. Bemm, Corresponding Secretary; John F. Dirschmidt, Treasurer.

District of Columbia and Maryland Finishers

The District of Columbia and Maryland divisions of the Master Photo Finishers' Association of America will hold an important joint meeting at the Hamilton Hotel, Washington, D. C., Saturday afternoon, March 21, followed by a banquet in the evening. The guest speakers will include Guy E. Bingham, executive manager, and J. G. Taylor, of the Taylor Photo Company, New York. An interesting exhibit of advertising matter will be a feature of the meeting, also moving pictures of the national convention held in St. Louis. Plans for the spring advertising campaign will be discussed.

According to a statement by Anthony Ludwig, president of the District of Columbia division, the youthful Master Photo Finishers' Association, which has held but six national conventions, has shown a remarkable growth, about fifty per cent of the 3000 persons now engaged in the trade being members of the Association. A marvelous improvement in technique and methods of operation also has taken place in the trade since the formation of the Association. President Ludwig pays a high tribute to Guy E. Bingham, the executive manager of the organization, who

CAMERA CRAFT

was elected secretary of the first annual meeting, serving for two years without pay, following which he was made executive manager at a salary far less than his efforts and splendid energy warrant. The Association has been highly praised by the United States Chamber of Commerce for its growth in numbers and for the results accomplished looking toward the betterment of the photo finishers' trade in general.

Royal H. Carlock is executive secretary of the District of Columbia Division. In the Maryland Division, F. M. Eddyvean, of Baltimore, is executive secretary, with Paul Folkemer, also of Baltimore, president.

L. M. Kaye Remembers Us

A charming note on a picture of a Havana cathedral assures us that our good friend L. M. Kaye has not forgotten his Camera Craft friends. The former head of Hirsch and Kaye, now retired and enjoying well earned leisure has warmed our hearts with this attention. But he cannot surprise us by doing nice things. Anything other would do that. Long life, perfect health, and much pleasure to him and his.

The Wreck of the Elwess

When a well trained Eastman Kodak Manager drives an automobile he should keep his eyes on the front of the road, on the sides of the road and on the back of the road. When he slows from twenty-five miles an hour to fifteen he should stick both hands and one foot out of the window and wave a red flag. Our good friend Merton Elwess neglected these precautions the other day and a perfectly good driver in a new car who happened to be looking out of his window to see if the rear wheels were following the front ones "snook" up behind and bumped him (Elwess) in the Rumble. Net results: One radiator messed up, four fenders crumpled, two head and one tail light smashed, one Rumble raised in the world, and three men in a bad humor. Fortunately no one was hurt and good nature was fostered by the Chief of Police of Fairfax who knew just how to handle men and situations. All's well that ends well said the repair man.

Commercial Photographers of New York

On March 21st the Commercial Photographers Association of New York City held their annual Banquet, Dance and Bridge party at the McAlpin Hotel under the personal supervision of our esteemed friend, W. C. Eckman. The attendance was large and a good time was had by all. Perhaps to most all of us this was just another banquet, but to both the Commercial Photographers and the Manufacturers, it is a gala event. Harold Costain and Mrs. Costain of Scarsdale were enjoying the summer sunshine and breezes in Florida when they were informed about the above mentioned affair. They immediately packed their grip, filled their car with gas, made a mad rush for New York City and drove 600 miles the previous day to be present so that they too would take part in a get together which only happens once every year.

Honors for the Roemers

Miss Martha and Mr. Hans Roemer have been distinguished by the London Salon with a handsome bronze plaque. Two of the prints were hung and in a letter from Mr. F. J. Mortimer they were invited to send in their entries again next year. Those who know the standing of the London Salon will appreciate the honor at its full and we take pleasure in congratulating Miss Roemer and her brother.

Have You Historical Negatives?

The Chief of the Division of Fine Arts, Library of Congress requests of photographers to get in touch with him if they have negatives of historical value. California history is especially invited at this time. We learn from Chief Leicester B. Holland that the Pacific Coast is inadequately represented in the National Archives and are sure this will get such a response as will remedy that inadequacy.

East Bay Photographers

Monday evening, April 6th marked the regular meeting of this active body and Bushnell's Studio was crowded. Homer J. Buckley, assistant City Attorney of the city of Oakland spoke on City License and Occupation Tax; Harry H. Caldwell, Inspector in charge of the Identification Bureau of the Photographic Department of

CAMERA CRAFT

the Oakland Police told of the application of photography in crime detection and avoidance: O. J. Smith, with the able interference of several in attendance demonstrated the New Eastman Super-Sensitive Panchromatic Film. And then light refreshment was enjoyed by all. It was a convivial gathering and promises much for the East Bay Portrait group.

San Joaquin and Sacramento Valleys Association

They met in Stockton at the Hotel Clark. It was in President Schneider's home town, which made it doubly binding. There was something doing every minute and then something more between minutes and there was a crowd to enjoy the doings. This was the first meeting and if the ones to come are as well attended and as well carried through,—well, the S. J. and S. V. group are going to get somewhere fast. If you want to know the whole series of initials you are entitled to tack to your name when you join just write your full John Hancock on a sheet of paper and add A. P. of S. J. and S. V. With that for a signature who would be a mere Ph. D. Now read the Menu and tell us if a better fare could be provided for active successful photographers.

Me En U

(Pronounced Me and You)

Chopped Vitava, Azo, Noko, Satex in formula D 64.

Agfa-Ansco.

Hypo Alum.

Shredded P. M. C. in Potass. Bromide saturated solution.

Special enlarged S. J. and S. V. Chicken stuffed with apple sauce.

Eastman K. O. D.

Frozen Hydroquinon, with Pyro stained Lady Fingers

Hot Pyro Developer.

No Nitric Acid because these days it is only used for cleaning trays. Oh that we could have been there. We just love Frozen Hydroquinon and good old brown Pyro. Four lumps of sugar please.

These are the officers. Your confidence is assured by the very names.

Fred R. Schneider, Jr., President, The Logan Studios, Stockton; Henry Sackrider, First Vice President, Sackrider's

Clarence W. L. Burkett, Secretary, Frederick Burkett Photo Service, Sacramento; Frank McDougal, Treasurer, Sacramento Art Studio, Sacramento; Mrs. Elizabeth Tipton, Executive Committee, Old Master Studio, Sacramento; Mrs. Henry Sackrider, Executive Committee, Marysville Studio, Marysville; Abner Mills, Second Vice President, Mills & Mills, Sacramento;



A Worthy Cause

April 26th to May 2nd will be Baby Week, when everyone is asked to give attention to the babies.

In the districts of Chicago, where overcrowding is worst and the waste of infant life greatest, the Infant Welfare Society of Chicago carries on an unceasing campaign to save the babies. The society maintains twenty-one Infant Welfare stations, with a staff of doctors, nurses and nutritionists. Expert medical supervision for children and expectant mothers in the stations, followed by home visits by nurses and nutritionists, insures a health rate of 99 per cent for Chicago's poorest babies.

In 1930 the society had 16,930 little children and expectant mothers under its care.

Brandt Steele

From far away Indianapolis, a member of the Indianapolis Camera Club and a pictorialist of note. Brandt Steele brought his enthusiasm with him and we shared the pleasures thereof for an hour recently.

CAMERA CRAFT

Rotary President E. J. McCullagh

If our dear friend E. J. McCullagh could know how any joy that comes to him gladdens the hearts of his friends, how every distinction makes them proud, and how completely they are assured he deserves the best in life and how assured they are he will fill any position he assumes with credit to himself and them, he would be doubly proud and happy. The Rotary of Berkeley has made him president without a competing candidate. It is a unanimous election. In May Mac goes to Catalina for the District Conference and in June he leaves for the International Rotarian functions in Vienna, Austria, returning in the latter part of the summer. God strengthen you, make your pleasures many and your duties pleasant. We are all unanimously for you, Mac.

Photo Finishers of Oakland

On the evening of April 11th President Nathan Reiman and Secretary M. Lovett called the clan together for a good time and those that attended got it. The entertainment was furnished by drafting the members and friends and "Jollity, Comradeship, and Enthusiasm" were truly in order. The gathering was large and maintained the record of gradual but steady increase and it seems probable that the hoped for one hundred percent attendance will be achieved soon.


Lawrence Grant

A most interesting gentleman and a kindred soul visited us recently. Mr. Lawrence Grant is an artist in several ways:—an actor of international reputation whose name and face and work have recently been made familiar to the American public by his appearance in motion pictures; a pictorial portrait photographer; and a traveler with cosmopolitan culture born of a broad sympathy with peoples and their ways. A little bird whispers in thunderous tones that he will soon be heard of in the photographic profession in a large way.

Ontario Photographers


After a lapse of several years the Ontario Society of Photographers have decided to hold a convention Monday and Tuesday May 11th and 12th at the Royal York Hotel, Toronto. The program committee assures many outstanding features,—several highlights of the profession and an exhibit of portrait and commercial photography. The Frolic will take place on the evening of the opening day on the Roof Garden and from what we know of our Canadian brothers it will be a real FROLIC. If this reaches the eyes of dear friends Aylett and Calder let us say we would dearly love to be there if they are there, and under any circumstances otherwise.

SALON WEEK
IS COMING



CLUB NOTES

EVERYPRINT
A WINNER



Forthcoming Exhibitions

Chicago International Photographic Salon, July 23 to October 11, 1931. Chicago Camera Club, 137 North Wabash Ave., Chicago, Illinois. Closing date, June 15, 1931.

Toronto Salon: August 28 to September 12, 1931, Thornton Johnson, Secretary, Toronto Camera Club, 2 Gould Street, Toronto, Canada. Closing date August 1.

Chicago Camera Club

The new quarters at 135 North Wabash Avenue were formally opened on the first of April. Our club is now nearer the lake and in better environments. But there was a historical and traditional charm to the

old N. W. U. building that compensated for the dark halls and rather dingy street. The Chicago Club will find its members for gathering night after night wherever the headquarters be and the spirit of those members will make home shortly in any place.

CAMERA CRAFT

Bridge of Allan Salon

In far away Bridge of Allan, Stirling-shire, Scotland, there is a society of modest enthusiasts who find their ambition satisfied with achievement nor seek to exploit their fame. But what they have done and are doing reaches to this place and wherever pictures and picture makers are loved. The eighth annual Salon was held from April 6th to the 18th and from the catalog received we judge it was a show equal to any more metropolitan collection. There is a sense of graciousness and courtesy even in this mere catalog that marks the quality of the members of the Bridge of Allan and District Photographic Society. An absence of austere assumptions of superiority and complacency. Let this modest writer felicitate Scotland on its natives and its achievements as represented in the art which unites all of us enthusiasts. To each and every member and to the artists who graced the walls my heartfelt thanks for the high honor of having been permitted in such distinguished company. The pipes are playing in my heart as this is written and the scent of heather and the dank romance of bracken is in my nostrils. Ken ye frens, my blood runs a bit Scotch the noo.

Orange Camera Club

New Jersey seems a good state for photography. Newark set them all the best of examples. Now the Orange Camera Club Bulletin tells of activities that prove they are carrying the banner of amateur photography to greater heights. And what a clean, bright, helpful little bulletin it is! Felicitations to President William E. Ferrier and his co-workers.

The Third Chicago Salon

The last day for acceptance of prints is set for June 15th and the show will be on the walls of the Art Institute from July 23rd to October 11th after which it is optional with each photographer to have his work go to the Rochester and the Los Angeles Salons. This is a new policy in this country and saves the artists a double or triple mailing, trouble of making extra prints, and thought on the subject. The plan is good and should

work out well. What the Chicago Salon is we can say with conviction having seen the first as it was hung. There were fewer mediocre and less freaky prints in the lot than at many similar exhibitions. The Art Institute of Chicago offers dignified and inspiring environments for the purpose and the attendance is large. Send early, send your best.

The A. A. A. Camera Club

As semesters are past they leave a wake of graduates and the A. A. A. of the Anderson Classes in the University of California Extension Photographic Classes is growing wholesomely, steadily. Outings mean picture making to these earnest workers. They need no members in bulk to assimilate large overheads. They do their dancing and card-playing as a thing apart, and when the A. A. A. gets together Photography is the one thing that matters. P. Douglass Anderson has done a wonderful job when he not only succeeded in making a University Course in Photography effective but held the members of the classes together for all times by a common interest and a high purpose.

Los Angeles Camera Club

Fred Dapprich has sounded a clear and pregnant note for Salon Workers in "The Developer". He quotes Jim Doolittle in warning that a Salon Print is to be shown on expansive walls, among many pictures, to many people and must therefore be a "Show Picture" to get across. The All American Show is the Chicago Clubs pet exhibition and well it may be so. Now for some welcome news. Van Oosting is well enough to return to his work and may be seen at the club once more. And as this is being written the All American opens down in Los Angeles. I wonder if the bunch think how much I wish it were possible to be there.

JOIN A CLUB

The collective enthusiasm of a large group creates incentive and multiplies enjoyments.

NOTES & COMMENTS



New Agfa Products

Startling and welcome news. A new Agfa Colorplate that lasts longer on the shelf than ever and has a speed so materially faster that possibilities are now available to get pictures in all the beauties of Nature under hitherto impossible conditions. And the Plenachrome film and film pack. The latter not yet on the market. The Plenachrome is so highly orthochromatic that it is for snapshot purposes almost a Pan emulsion. This color sensitivity lengthens the hours of day for picture taking and makes snapshots indoors a simple matter. Acquaint yourself with Plenachrome films. And if you are a colorplate fan do not fail to work with the new emulsions. The improved colors and finer grain will charm you.

Lampere Fotoflash Lamp

The flash bulb seems to have taken such a hold on popular use that there is now on the market another bulb marketed as the Lampere Fotoflash. It is similar in size and appearance to a hundred watt nitrogen bulb and it differs only from the familiar house lamp in the filler. This is a sort of crumpled metallic foil that ignites from a short created on turning on either an ordinary hand-flash light battery or the house current. You are invited to write the Universal Distributing Company, 550 South 11th Street, Newark, N. J. for particulars and prices.

New Universal Finder for Leica

E. Leitz, Inc. announces a new Universal View Finder which is an optical instrument of precision and unique design. It can readily be attached to the Leica by slipping it into the clip provided for the Fodis Range Finder and the range finder if used may be attached to the top of the Universal View Finder.

The Universal View Finder gives direct vision without inverting the image. An engraved scale provides for the field of the three lenses each marking being designated by numbers corresponding to the

focal length of the lens for that field. Due to the fact that the image is not inverted when the finder is used in a horizontal position a reversal of the finder to the vertical position immediately inverts the image. Therefore, the eye piece of the finder is made to turn 90 degrees whereby the image is again brought into its upright position without affecting the engraved fields. A special field is also indicated in the finder for use with the telephoto lens when working at short distances. Further information may be had from E. Leitz, Inc., Dept. 3 B. 60 East 10th Street, New York.

A Correction in Re I. C. Automatic

G. Gennert, Inc. of 24 and 26 East 13th Street, New York, advise us of an error in our comment upon the I. C. Co. Automatic camera in the last issue. It is obtainable only in the 2¼ by 3¼ size and will soon be on the market in the 2½ by 4¼ size.

Verichrome Film and Film-pack

Thanks to the demonstration of H. T. Newhouse of the Eastman Kodak Co. we are in a position to attest that the Verichrome roll-film and film-pack is so nearly color sensitive over the whole range of the spectrum as to approximate panchromatic quality under conditions not too exacting and results not critical to a scientific degree. We personally tried out the product on a six color lithograph and the product so far exceeded the makers claims that all beholders insist the negative must have been on pan emulsion. No change in exposure unless it be quicker, and the rolls go through the finishing operations just as ordinary films. In fact Photo Finishers find Verichrome goes through with the batch and calls for no special attention. There are two emulsions superimposed. The fast one catches the underexposures, the slow one holds back on overexposures and the net result is more pictures to the roll, better pic-

CAMERA CRAFT

tures and almost no failures. And one thing more which the producers seem to neglect mentioning, a little wrinkle which will escape your notice but which will save you much annoyance,—this idea will save you from every possibility of edge-leak. By all means try out Verichrome.

Peterson Camera Exchange

Los Angeles boasts of a real Camera Exchange which was established away back in 1911 by a still comparatively young man whose reputation for fairness and whose ability in repair work antedates even the period in which the Exchange has prospered. Visitors to the southern metropolis are invited to the friendly establishment where a feast for the photographic enthusiast awaits them: Cameras, supplies, appurtenances, and all for sale, for rent, or for exchange. Write if you cannot come to Peterson's Camera Exchange, 321 O. T. Johnson Building, Los Angeles, and if you wish ask for the Bargain List.

The Greatest Amateur Contest in History

A world-wide competition for amateur photographers, with \$100,000 offered as prizes for the winners, will be announced soon by the international Kodak organization. The avowed purpose of the competition is to encourage the broadest possible public interest in the art of amateur photography.

Because of the part that photography plays in acquainting one nation with another and thus in furthering a sympathetic understanding among the peoples of the world, royalty and famous personages of many countries have freely consented to serve as patrons of this far-flung event. The names of some of these persons follow:

The Crown Prince of Sweden.

The Crown Prince of Denmark.

The Crown Prince of Norway.

The Crown Prince of Belgium.

The Prince of the Asturias, heir to the throne of Spain.

Raymond Poincare, former President of France.

Dr. Thomas Garrigue Masaryk, President of Czecho-Slovakia.

Pascual Ortiz Rubio, President of Mexico.

Benito Mussolini, Premier of Italy.

Thomas Alva Edison, inventor.

Rear Admiral Richard Evelyn Byrd, explorer.

The plans of the contest have been minutely covered in literature which will be obtainable at all dealers in Eastman products and no doubt be heralded by every form of exploitation. It should furnish a topic of conversation in every household where there is a camera, in every camera club, and in trade circles where really big campaigns are appreciated.

The patrons are themselves a guarantee that this is no mere advertising project, though that is how it will work, but a tremendous conception whereby photography and the pleasure and cultural uplift of photography will receive an impulse beyond immediate conception. But the Eastman Kodak Company needs no Royal Guarantee to warrant faith in its activities or its merchandise.

The Correctoscope

Every cinematographer knows how important it is that the distance be correctly set on the camera lens; also the importance of proper exposure.

Hugo Meyer announce this month their new Correctoscope, a precision optical instrument for determining the distance of your subject from the camera and for obtaining the correct exposure stop. It eliminates guess work and is very easy to use. It puts focusing and exposure under direct control of your eye.

Correctoscope is provided with a specially constructed, very critical, focusing lens, in a focusing mount and with diaphragm control, both calibrated just like your camera lens. The image, which is reflected through a prism, is viewed by your eye through a highly corrected magnifying eyepiece, whose focus is adjustable to your particular eye conditions.

You see the image **right-side-up**.

To obtain the distance you simply turn the focusing ring of Correctoscope lens until the subject is sharp. The scale on the lens indicates the distance.

To obtain proper exposure you snap into place a special light filter and turn the diaphragm ring down until the details in the darkest part of your picture are eliminated.

CAMERA CRAFT

Goerz Cine Panor

This entirely novel lens system for the production of wide-screen motion pictures with standard 16mm amateur equipment is the invention of Dr. Sidney Newcomer, an American physicist and mathematician of New York City.

A new booklet, interestingly written and fully illustrated, giving full information about the Cine-Panor, has been just issued by the C. P. Goerz American Optical Co., of 317 E. 34 St., New York. If our readers have not yet received a copy, it will be worth their while to write for this booklet which will be sent free on request.

Demonstrations of the novel screen effects, obtainable with the Cine-Panor can now be arranged by the dealers and Cinema Clubs by addressing the manufacturer.

Lifa Recticolor Filters

A filter is a filter but a Lifa is a scientific instrument as carefully formulated and made as a lens. They are natural tinted glasses and not surfaced, and the colors last. Herbert and Huesgen are the sole distributors for the United States and will gladly send you particulars if you write them at 18 East 42 Street, New York.

Marshall Smokeless Cartridges

Looks like an innocuous pill box, lights like a fire cracker, but without smoke lets loose enough concentrated sunlight to give an ample exposure at F8 in a room of 20 foot area. The cartridges are said to suffice under the most difficult conditions. Your dealer carries Marshall's Flashlight powders, cartridges, and accessories. If not, why not. A letter to John G. Marshall, 1752 Atlantic Avenue, Brooklyn, N. Y., will bring you further particulars.

George Murphy Catalog

The annual Murphy Catalog is obtainable and the firm claims with pride that it is almost a cyclopedia of native and foreign photographic merchandize. We believe there is a nominal price on it, but that the amount is allowed on the first actual purchase of merchandize. Write to George Murphy, Inc., 57 East Ninth Street, New York City, New York, for more detailed information.

Justophot

Winter weather, rain or shine, or the ardent sun of the tropics in July are one to the owner of a Justophot. It takes the uncertainty of the exposure out of photography. It measures the light for you and tells you what aperture and timing to give for whatever material you use. If it saves the average photographer what he wastes in material and time in the course of a year, it saves its own cost and a handsome profit. The Drem Products Corporation, 152 West Forty-second Street, New York, will send you particulars if your dealer is not stocked. See it; try it.

Scheibe Filters

George H. Scheibe, 1927 West 78 Street, Los Angeles, has been making filters for the discriminating motion picture producers so long that it is not generally known he has a line to offer the general photographer. You are advised to write him for his circular and find what you may need. There are some novelties in the list that will surprise you and which offer you the possibilities of making negatives which you thought possible only in the cine studios.

Herbert and Huesgen Attractions

The summer season opens early with Herbert and Huesgen and they announce new models and fresh stocks of Heyde Telemeters which make out of focus an inexcusable fault, Heyde Exposure Meters which make over and underexposures an unpardonable crime, Dallmeyer lenses which range from ultra-aperture objectives with which you can take movies in almost twilight to process lenses that can give you microscopic sharpness of definition, Ihagee cameras amongst which you will be interested in noting the most compact and efficient folding reflex and a complete line of Lifa Recticolor or filters and ray-screens for every purpose. We wish we could bring the beautiful building with each floor finished in mahogany and the wonderful stock of high grade merchandise behind plate glass to every reader where he happens to be. Herbert and Huesgens is one of the show places of New York City. Add to the quality of the goods the integrity and cheerful service of the firm and you have a fairly complete conception.

Marshall Photo Coloring School

We are enabled to give our western readers the Coast booking. The phenomenal success of the Marshall school is not hard to explain. Photographers and lovers of pictures and color in nature and art have flocked to the classes in such numbers that in Philadelphia, as an instance, morning sessions had to be introduced to take care of the overflow. The course in coloring is practical, comprehensive, minute. Nothing is omitted or glossed over and the students leave with a thorough knowledge of what to do and how to do it.

The route and dates are given in detail in the advertising department of this issue and you are advised to make your registration early as each class is limited to fifteen and many have regretted being unavoidably excluded through lack of timely application.

Pako is for the Finisher

How thoroughly the Pako People are for the Photo Finisher is known where Photo Finishers live and work. New evidences come to hand continually. In their large manufacturing projects they have instilled the spirit of the craft and maintained the highest ideals. They are actual Photo-Finishers with a pride in being so and they make machinery for the obtention of better results in less time and at lower cost. Just now the circular came to hand in which they generously exploit the great Eastman Kodak Contest for amateurs all over the world. Eastman makes apparatus which in certain instances parallels the Pako line but that has no bearing on Pako's ambition to help the general cause.

A New Screen

The Da-Lite Screen Co. Inc., of Chicago announces a new and different type of screen that will be of interest to those whose needs are for a larger, but completely portable screen for picture projection. Clubs, lodges, schools, churches, ball rooms, and lecture halls where it is not desirable to install a permanent screen of professional size, should find the new Da-Lite Master exactly suiting the requirements.

The screen surface is contained on a roller, in a case, and is raised therefrom

by a crank-driven worm and gear mechanism. When the screen is raised to its full height, it is brought to drum-head tension and perfect, wrinkle-free flatness by means of a unique and instantly operated stretching device.

The case of the new Da-Lite Master is built like a trunk. It is made of re-inforced fibre, over a steel and wood frame, and is constructed to withstand trucking and hard usage.

Tabloid in Summer

Burroughs Wellcome Tabloid developers and chemicals need no weighing or measuring. Just dissolve the requisite number in water when needed. In summer freshly mixed solutions are called for. Tabloid method saves its cost in overcoming summer spoilage. Ask for Burroughs Wellcome Tabloids at your dealer's.

Nu Ace Mounting Corners

Summer means snap shots, and snap shots mean collection in albums so that the records of a season's good times may be perpetuated and repeated. If you are tired of messy pasting and the fastening to a page that makes it impossible to remove or change a print, try Nu Ace Art Corners. They are artistic and useful in themselves and enable you to mount your prints so that they stay till you wish to remove them and may then be taken out of the little corner-pockets at will. The corners being left in place form ready receptacles for any other print you may wish to substitute. Your dealer will supply you at the ridiculously small price of ten cents a hundred.

Defender Products

Do you know that Velour Black is an enlarging or projection paper that comes in surfaces that are outstanding? That Velour Black Rough Matt is the nearest approach to a non-emulsion paper and still keeps the image on the surface? That Velour Black may be obtained coated on real artists canvas which when colored looks like a genuine painting? That Defender Panchromatic emulsions get all the colors to the ultimate visible red and may be had in plate or film? Write for the Defender Book to the Defender Photo Supply Company, Rochester, N. Y. and find out many things that may be of interest and use to you.



Conducted by G. A. YOUNG

Cinematographers Handbook

British Periodicals, of London are the publishers of this latest book for the amateur entitled "The Amateur Cinematographers Handbook on Movie Making". The author, Mr. Robert Dykes, F.R.P.S. is to be congratulated in breaking away from the practice of other writers of devoting a lengthy chapter to the description of apparatus. The apparent object of such chapters is to assist the beginner in selecting his equipment, and their futility becomes obvious when we realize that not one amateur in one hundred ever looks at such books until after his camera is purchased and he begins to be dissatisfied with the pictures he is getting. In general the book is well thought out with each subject receiving its proper amount of attention although we would have liked to have had a somewhat more extensive discussion of simple artificial lighting and the use of reflectors outdoors. The discussion throughout is easily understood, and well illustrated with diagrams and pictures. 110 pages, price \$1.00 paper, \$1.50 cloth. Obtainable from the Camera Craft Book Service.

Deutscher Kamera Almanach

Interest in this volume is about equally divided between the many fine pictures reproduced and the several excellent articles on various aspects of photography. Of especial interest are the articles of Dr. Warstat on The International position of Pictorial Photography, Dr. Weller on portraiture of racial types, Carl J. Luther on photography in the mountains, Franz Fiedler on photographic caricature, and others. The text is of course entirely in German. Published by Union Deutsche Verlagsgesellschaft, of Berlin. Price \$2.00. Obtainable from the Camera Craft Book Service.

International Review of Educational Cinematography

This periodical is published monthly in five languages, English, French, Italian, German, and Spanish by the International Educational Cinematographic Institute, a part of the League of Nations. The address of the Institute is Via Lazzaro Spallanzani, 1 Rome, Italy. Subscription price \$4.00 per year. The infinite possibilities of the cinema as a means of promoting international understanding and as a modern aid to teaching challenge the imagination. The Institute is doing research and promotional work along these lines. Anyone interested in the development of the educational motion picture throughout the world will do well to subscribe to this magazine.

Photofreund Jahrbuch

For those who read German this book contains many instructive articles and a wealth of interesting pictures as well. Style, contents, and format remain much the same as in former years, so old friends of the publication may be assured that the high standard of past editions has been well maintained. Published by Guido Hackebeil of Berlin. Price \$2.50. Obtainable from the Camera Craft Book Service.

Exposure in Essence

Bulletin No. 4 of the Amateur Cinema League is an interesting common sense discussion of the fundamental factors governing exposures with the cine camera. The intention throughout is to simplify the problem by a boiling down process so the amateur may get a firm grip of the subject as a whole. With such knowledge the confusion and uncertainties of judging exposures should be largely eliminated. These bulletins are sent free to members of the League but are not otherwise available.

CAMERA CRAFT

REG. U. S. PAT. OFFICE



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G. M. TAYLOR

VOL. XXXVIII NO. 6

PRICE 20c

Founded 1900

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CAMERA CRAFT

A Photographic Monthly

».....«

SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California

FOUNDED MAY 1900

VOL. XXXVIII

JUNE, 1931

NO. 6

The Eighteenth Pittsburgh Salon

By B. H. CHATTO and O. C. REITER

(Illustrated with Reproductions)

It is the smallest show in ten years; not since 1920 has a Pittsburgh catalog listed as few as 248 pictures. Two hundred and thirty were selected by the jury, and eighteen pictures were hung by invitation, six by each jury-man.

This small show was selected from the largest number of pictures submitted in any year since the number for each contributor has been limited to four, and from the largest number of persons ever contributing. These few facts indicate that the going was rough, many names well known to the salons are buried among the rejects; and not a few beginners are making their first appearance; fifty-nine of the names in this catalog, thirty-six percent of the total, are not found in The American Annual's "Who's Who in Pictorial Photography" for 1931.

Two members of the jury, Ira W. Martin and William M. Rittase, are photographers who contribute frequently to American salons. Francis O. Libby, the other member, is known in art circles as a painter, and among photographers as F. R. P. S. The exhibit picked by these men is generally conservative, though it contains a few "modernistic" examples. Kono's "Perpetual Motion", Kirby Kean's "Metropolis", and Sata's "Impression of Speed" defy analysis. Vanderpant's "Elevator Pattern", Shigeta's "Curves", and Kenneth Dudley Smith's "Three Chimneys" would have been called "modern" three years ago; but we have already become accustomed to the effect secured by tilting the camera to an unconventional angle.

An outstanding feature of this exhibition, evident to every visitor and commented on by many, is photographic quality. Here we have the prominent salient of modern pictorial photography. Craftmanship is essential to the artist whatever his medium. Progressive photographers have come to realize the possibilities of photography as a means of expression and are no longer striving to imitate char-

coal, crayon or brush. Surely nothing but photography can represent the delicate tones of a winter landscape so truthfully as has been done in L. A. Olson's "The Road to the Canyon", or draw a flower like Adolf Serog's "Wasserrosen".

Perhaps the striving for truthful rendering of tones accounts for the preponderance of Bromide and Chloride prints in this exhibit. Of the processes Bromide is first with 158 prints. Chloride is second with 54 prints, Bromoil and Bromoil Transfer third with 34 prints, the remaining 22 prints being divided among Carbon, Carbro, Fresson, Gum, Oil and Platinum. With the exception of Misonne's three pictures in oil, no control process equals the Bromides and Chlorides for tone quality. Tinted stock papers, stained and toned prints impart a pleasing brilliance to several of the pictures. John Allen's "Southern Twilight" and Dr. Ruzicka's "Prague" exemplify this trend.

We felt that an analysis by subject matter would be interesting and tried to classify each picture, which proved to be a difficult task, some pictures simply refusing to stay in any one class. Our score sheet summarizes like this: 70 landscapes, 29 genre, 24 marines, 22 pattern or design, 18 industrial, 17 architectural, 13 decorative, 13 still life, 12 figure studies, 15 portraits, 10 character studies, 3 pets and 2 interiors.

This exhibit seems to contain a greater number of pleasing landscapes than have been found in other recent Pittsburgh salons. G. S. Becker's two pastorals, "The Brook" and "Grazing", are the beautiful conservative type, quiet and restful. Craig's "Sconset Beach" charms by its simplicity. C. J. Crary's "Coptic Monastery—Cairo" satisfies in every detail. George French's "City of Golden Dreams" while not a true landscape effectively tells the story indicated by the title. From Austria we have an attractive and beautiful rendering of snow values in "Veraschneite Alm" by August Gollerich. Libby's beautiful large gum prints, landscapes and marines, are the painters type of pictures, composition and mass are the compelling influence that attracts. Victor Matson's "The Fan Tree" is fine in quality but not so convincing in pictorial appeal. A beautiful blue toned "Winter Landscape" by Dr. Ruzicka is good though conventional, it is the kind of picture that wears well. Chas. K. Archer's "Cumulus" is a splendid bromoil. Artistic conception, sound composition and finished technique contribute to its success. Broderick's delicate "Winter Tapestry" lacks but one note, more detail in the foreground. Lederle's landscape with figures, "Summer Afternoon" is a conventional composition compelling respect by its rendering of atmospheric perspective and feeling. Allison's three mountain scenes done in bromoil are something more than records of western country, he has wisely made large pictures of large subjects.



The Great Bridge-Ronda

Eighteenth Pittsburgh Salon

Alexander Keighley

*Verschneite Alm**Eighteenth Pittsburgh Salon**August Gollerich*

Of the genres Misonne's "Accueil frais" (a cool welcome) impresses. It has the artistry which we have come to expect in this man's work plus an appealing human interest. Keighley also has departed from his accustomed subject matter, his "A Spanish Almshouse" stirs the imagination to the pathos of a friendless old age. "Daddy's Boy" by William Duncan attracts because no one can resist the appeal of a happy child. Rittase's "Valley of Hope" showing doctors and nurses around an operating table vividly suggests moments of anxiety. His "After the Encore" is a remarkable genre; action, concentration, force, the atmosphere of the circus all combine to make this an outstanding picture. Nickolas Boris calls his picture of a man seated at a piano and busy with sheets of music "Composition" using the word in a musical sense; but he has made a striking pictorial composition of it.

While not a true marine, Kono's "Suiren" is one of the most pleasing water pictures on the walls. Robert A. Barrow's "A Line

CAMERA CRAFT



Composition

Eighteenth Pittsburgh Salon

Nickolas Boris



A Line of Silver Surf

Eighteenth Pittsburgh Salon

Robert A. Barrowes



Accueil frais

Eighteenth Pittsburgh Salon

Leonard Misonne

of Silver Surf" is a fine example of the effectiveness of straightforward photography. H. P. Herron's "Any Old Port" is very interesting to one familiar with commerce on the Great Lakes, while Gordon Ludwig's "Tugs" is unmistakably a salt water picture.

Kenneth Dudley Smith's "Morro Castle, Santiago" is attractive. The beautiful sky and the sunlight on the old fortress suggest vacation days rather than the grim purpose which its builders had in mind for old Morro. Hal D. Bernstein's Bromoil transfer "Fog", H. A. King's Bromoil "Seiners at Rest", and N. O. Temte's Bromide "Dune Land Symphony", should not be overlooked.

Design and pattern is having a decided appeal, especially to juries of selection who are ever on the alert for something new. The production of design pictures has been stimulated by the advertising world where its power to attract attention was soon recognized. Many beautiful things are being hung. Nakagawa's "Reflections" is a fine example of pattern from a natural subject; Shindo's "Pattern" pleases; Shigeta's "Curves" is one of the much used designs looking down a stairway, arrangement, lighting and print quality contribute to its success; Fukuyama's "Curves and Shadows" is a very simple and altogether pleasing example.

It is but natural that industrial subjects should be prominent in a Pittsburgh exhibit. Those of us who live here and cannot travel to foreign lands for our picture material get much pleasure from studying and trying to represent photographically the scenes characteristic of an industrial community; pictorialists from other cities are attracted by the possibilities of our hills, rivers, mills and factories and often send back successful pictures; and, of course, other localities are well represented in this class.

F. R. Altwater of Pittsburgh, one of the four contributors to have four pictures hung this year has been close to the makers of steel; W. J. Bemus also of Pittsburgh has a very satisfying picture in "Teeming Industry". By making a sharp, rather contrasy print on a white stock paper, keeping his picture in a high key, he has worked into it a feeling of gayety unusual for this kind of subject, and quite in keeping with the modern tendency. Landesman of Cleveland, Sanders of Baltimore, and Ira W. Martin of New York have either come to Pittsburgh for industrial subjects or found the same kind of material elsewhere. Henry W. Mayer's "The Steam Shovel" has good action and fine perspective.

The portraits, though few in number, are distinctive in character. To be accepted by an exacting jury, a portrait must be considerably more than a good salable likeness of an individual, the ones with most appeal, especially in character study, such as shown in Dr. Thorek's "Helba Huara" seem to be preferred. The London celebrity, Dorothy Wilding, exhibits two portraits, her "Fay Comp-



Das Leben

Eighteenth Pittsburgh Salon

Alfred Schausberger

ton" attracting most favorable comment. However, the outstanding portrait of the exhibition to us is the multiple bromoil of Jules Ausset by Maurer of France, it is a new type—and sound—showing what may be accomplished by the skilled artist. The European portraitists score well, Douglas of London with "The Aristocrat"; John Erith with "The Amazon" and "Judas", character studies; Dr. Abbott with "On Guard", much like Sir Henry Irving's character in that famous drama *The Bells*—the miser and his hoard. Wm. H. Rice of Massachusetts has a fine thing in his "New England Type", and Gordon Coster of Chicago a typical head of our friend Valentino Sarra. Two child subjects very attractive and far from the ordinary are exhibited by Walter Jarrett and J. D. Yoder, both of Pittsburgh.

Fred P. Peel of Chester, Pennsylvania, exhibiting here for the first time has a design or pattern, "The Vase and the Maid"—reproduced in our catalog—into which he has very effectively introduced a nude figure. We wish the models eyes had been closed, which would, we believe, have improved the picture. The same artist shows one other extremely graceful nude, "Shadowless". Elmer Fryer has his model, "Rose", in splendid humor, and reproduced it in a large head bubbling with mirth. Otis Williams' "Porcelain Princess" is a good interpretation of a hard subject, we are not attempting a pun.

Few still life subjects are shown, and few of them show new ideas. One cannot, however, class Drtikol's contributions under this heading. Though we prefer his former style, these, as something new, deserve recognition. Don Wallace has added much to the exhibit by his "Wax". The subject, four lighted candles in different stages, dripping, excite the imagination, and many a story might be conjured from his base.

Milton Inman's "Well" using grotesque wooden figures of cats is humorous, a quality unhappily lacking from most salon pictures. Ira W. Martin's two still life pictures, "The Gardener's Bench" and "A Rockgarden Plant" attest that Mr. Martin is a competent technician as well as a sympathetic artist. Edward Quigley's "Apple Stem" is a clever stunt which always provokes a smile.

The architectural subjects exhibited here are not the kind likely to be approved by a professional architect, but are for the most part unconventional. Sheckell's fine bromoil transfer "Castles of Manhattan" is evidence of hard work by this contributor since his transition from West to East. Chas. A. Archer has a fine picture from an exceedingly homely subject, an odd shaped building found among the copper mines of northern Michigan. The architectural picture which most appeals to us is "Rue dans Eze" by Maurer, whose portrait we have mentioned, it is a multiple bromoil on a very rough base which shows his lights and shadows in splendid contrast.

CAMERA CRAFT



The Backwash

Eighteenth Pittsburgh Salon

Alvin C. Greiner

CAMERA CRAFT

Being interested in the study of Bird Life, we are pleased by the splendid example of simple decoration made by A. Van, of 'Toronto,—his "Black Billed Cuckoo", evidently a photograph of a live specimen in its natural habitat, showing good composition and quality.

To mention every picture of merit would repeat the catalog and exhaust the patience of the reader. We have enjoyed each print on the walls; and many that did not win the jury's sanction. Sometime we would like to review a salon from the rejects; that would perhaps interest the greater number of readers. We have refrained from adverse criticism, realizing that likes and dislikes are mostly personal opinion; even the same individual will get different reactions at different times, for if one starts around the gallery determined to criticize, it is indeed an exceptional picture that can escape. In every exhibit we can sense the many hours of hard work and deep thought without hope of material reward which has gone into the making of the pictures. Why men and women do this may never be satisfactorily explained, personally, we get our reward from the good fellowship enjoyed with the host of acquaintances made through the medium of a common interest.

SPRING

By A. G. Miller

Now come and cease your pining,
O let our hearts be gay!
This is no time for whining,
For Spring is on the way.

Across the distant hilltops,
Along the winding vales,
Amid the glistening teardrops,
Be sure she never fails!

Again the streams are leaping,
And thru the melting snow
The daffodils are peeping,
And crocuses do glow.

Once more the buds are bursting,
O let our hearts be gay!
For Spring we've long been thirsting,
And Spring is on the way!

An Apology and Correction

A quizzical letter from a dear friend, G. W. Hurting, threatens us with dire consequences should we fail to notify the world that the cover picture of the May issue was not made by him. We hereby avert the dire consequences and await with trepidation a letter from the real maker of that picture. In all seriousness and most sincerely we accept full blame and apologize. Over five hundred prints pass our hands each month. Three errors in seven years are an attest of our human weakness.—S. B.

Photographing My Baby

By P. H. ADAMS

(Illustrated by the Author)

The old family album of twenty-five years ago is out of style now, and can be classed along with two-seated bicycles, dime novels, and the Floradora Sextette, but that is no reason why we should fail to keep complete photographic records of the growth and development of our children.

When my young daughter was four days old her career before the camera began. She is now thirteen months old and I have a complete record to show how she looked every two weeks during her first year.

The making of this record was a pleasure, as is any photographic work, and the result is of incalculable value to my wife and myself.

The requisites for this type of work are: a fast lens; plenty of artificial light; panchromatic film; and rather more than the average amount of patience. The lens, at least $F/4.5$, should be used at full aperture in order that an exposure of about one-twenty-fifth of a second may be used to stop the wiggling of the little subject. For illum-





ination, a twenty ampere twin arc light, equipped with panchromatic carbons, for the main light source, and a four-hundred watt spotlight to relieve the shadows, prove thoroughly practical and easily portable.

For portraiture, panchromatic film used without a color filter gives very good color value in the flesh tones. A shade hood on the lens is well worth using in the interest of snappy negatives.

I have found that by making five by seven enlargements on eight

by ten bromide paper from my three and a quarter by four and a quarter negatives, a very pleasing size and shape of print results.

During the first two months the child had to be photographed lying down or held in someone's arms, as is shown in illustrations numbers one and two. I find that a lighted pocket flashlight held near the camera will usually attract the attention of a very young baby. At about three months the child can be propped up as in Fig. 3.

From three months on the baby's responsiveness increases rapidly, opening the way to much more varied poses, as may be seen in the balance of the illustrations, which vary from seven months to one year.

Even a very young child will not gaze at the lights after a few seconds, hence there is no danger of injuring the eyes by exposure to the bright lights.

This scheme of mine may seem much like a postman's holiday to the busy photographer, but believe you me, it is well worth the few minutes a month that it takes.

Recollections and Personalities

By WILLIAM ALEXANDER ALCOCK, F.R.P.S., L.L.B.

(Illustrated by prints from the artists named)

(Continued from May Issue)

Owing to lack of space and the liberal illustrations of other subject matter this installment of Mr. Alcock's narrative appears without pictures. Future continuations will be illustrated with reproductions of personal and historic interest.—EDITOR.

Among the many distinguished photographers who belong to the Camera Club no one is so well known as Colonel Eduard Steichen, who was in command of the American Division of Aerial Photography during the World War. Colonel Steichen is a most affable and agreeable gentleman, and one of the things which makes membership in the Camera Club worthwhile is the opportunity it gives one to meet such men.

My associations in New York have not been confined to the amateur photographers alone. Nickolas Muray—Nick to everyone who knows him—has been a friend since his early Greenwich Village days, and so has his brother Arthur. I had the pleasure of first meeting Dudley Hoyt at the Eastman Kodak Exhibition held at Rochester some years ago when he and I were, with C. A. Pierman, President of the Buffalo Camera Club, the Jury of Selection.

Another professional who has always treated me with the greatest courtesy when I have had the pleasure of meeting him is that great artist, Dr. Arnold Genthe. I first met Dr. Genthe some years ago when as Chairman of the print committee of the Brooklyn Institute I called on him and asked him to give us an exhibition of his work. His response was affirmative and cordial.

I have never gone to a salon that I have not come away with the feeling that new friends were made there. It has been said by some exhibitors that there are too many salons, and that it is impossible to keep up with them all and that, therefore, some of them should be abandoned. This, it would seem, is no argument against the salons. Because everybody does not possess the unbounding energy of Thorek (two hundred and fifty prints of his on exhibition in one year) is no reason why those who get pleasure in exhibiting should be deprived of the opportunity of sending to whatever salon may suit the fancy. There are enough people who enjoy exhibiting to support all the salons now held and as many more. In Rochester last year were rejected at least two hundred and fifty prints which would have done credit to any exhibition. Lack of gallery space forced them into the discard. And the same is true of all salons. One thousand and more prints are submitted to practically every salon, and the numbers are steadily increasing. Therefore it is reasonable to say that the more salons there are, the better for photography. The first salon I saw was the Toronto Exhibition of 1919. At this exhibition I met Mr. Ernest Hoch, and have enjoyed the pleasure of his friendship ever since.

Another Canadian alive in memory as connected with pleasant association is Wallace R. Macaskill of Halifax, N. S. Never having been in Halifax I have not had the pleasure of meeting Mr. Macaskill personally, but I always know that when the Christmas season arrives and Christmas cards are the order of the day, one of the most artistic ones which will come bears the name of Macaskill.

I have always had a warm spot in my heart for the Toronto Exhibition and this is in part at least due to the personal notes from J. H. Mackay which always accompany the entry form. It is easy to certify that Mr. Mackay is quite as warm hearted as his notes would indicate since meeting him as a member of the Jury of Selection of the first Rochester Salon. Speaking of the first Rochester Salon turns one's thoughts naturally to the city of the Kodak and the friends made there. The first on the list is Eugene Pinckney Wightman, Ph.D. F.R.P.S., first met at a lecture given to the P.P.A.,—secondly at a lecture given at the Brooklyn Institute followed by a friendship formed by correspondence and personal contact both in Rochester and New York. Dr. Wightman is the only one except Maximilian Toth of the American Fellows of the A.P.S. who can claim his Fellowship on two grounds, the first his scientific achievements and the

second his records as a pictorialist. And to speak of Rochester without mentioning Alexander Leventon would be a grievous offense. Sigismund Blumann has recently written a biography of him, so nothing remains to be said, except that he has made and presented to me what I consider the best likeness of myself that has ever been made.

Discussing Salons brings one naturally to the Daddy of them all, the Pittsburgh. Held in the Carnegie Museum in the same Gallery which is used for the annual exhibition of foreign paintings, it has a setting unsurpassed by any, and equalled by very few salons in this country. And to think of the Pittsburgh Salon is to think naturally of Oscar C. Reiter, the one man who made the salon possible, and who stayed at the helm until the the salon was safely established as an annual event. Hospitable to a degree and a good mixer, Oscar Reiter has more friends in photography than anyone in America. When Oscar gave up the job as President to become President Emeritus, the salon was lucky to have its former Secretary a fitting successor, Charles K. Archer, who is a prince of a fellow and a fine pictorialist. Other workers who have helped to make the Pittsburgh Salon famous throughout the Pictorial World are Byron H. Chatto, David Craig, George H. Morese, P. F. Squiers, and Norman S. Wooldridge, all of whom I know well. The Pittsburgh Salon has done something which I wish could be followed by other salons, that is to have on the first week-end of the salon an open house for visiting photographers who are entertained as the guests of the Pittsburgh Boys. I have the pleasantest recollections of a number of years of this entertainment and the chaps one meets at these annual gatherings. Among the regular attendants are Jack Allen and Bob Barrows of the Photographic Society of Philadelphia—of which more anon—Ralph Bonwit and Holmes Mettee of Baltimore, Ralph Hartman and a large bunch from Cleveland, Paul Bork and a crowd from Akron; occasionally Clark Blickenserfer from Denver and many others. It usually snows in Pittsburgh on the occasion of the get-together, but snow or sunshine makes no difference to the hospitable gang of Pittsburghers who place themselves, their cars and cameras at the disposal of their visitors.

The Buffalo Salon now conducted under the direction of the genial and ardent pictorialist, E. J. McPhail, is held in the beautiful Albright Galleries. It is a matter of keen personal regret to me that the Buffalo fellows have decided to make theirs an invitation salon. If the practice of invitation salons becomes general it will be a great discouragement to the new worker—the man who has still his reputation to make. Take my own case as an example. In my first year when unknown as a pictorialist, and this is not said with any desire to boast, but simply to make the point clear,—I exhibited prints in

Pittsburgh, Toronto, Royal Photographic London Salon, Buffalo and Los Angeles. If they had been invitation salons there should not have been the chance of the perennial Chinaman to have gotten into any one of them. And if one will compare a catalog of one of the larger salons of ten years ago with one of the same salon of the current year it will be rather startling to notice the long list of names which have disappeared from the exhibition field during that short space of time, and the number of new names which have appeared. It is on the newcomer that we have to depend for the future of pictorial photography, and anything which makes his way to success more difficult is in my opinion very undesirable. For a club like the Camera Club of New York to hold an invitation salon is all right, as it has not been holding open salons, and it has a perfect right—instead of asking one man to send a show of one hundred prints to ask one hundred men and women to contribute each one print to a show. But for a large and established salon to close its doors to the new worker and limit it to people of international repute is, in my opinion, detrimental to the salon itself and to pictorial photography as a whole.

But to get away from this digression and to get back to the Buffalo Camera Club, there are very pleasant recollections of a visit to the Elwood Avenue home of the Club and of meeting Schoenwolf, McGeorge, Pierman and others.

A consideration of the Photographic Society of Philadelphia brings to mind the annual show of members' work held in the beautiful galleries of the store of John Wanamaker in the Quaker City. With the exception of the Camera Club in New York and at times the Newark Camera Club and the Brooklyn Institute, this is the most ambitious members' show held in the Eastern States, and the success of this is due to a small number of enthusiastic workers who by precept and example set the pace for others to follow: Allison, Allen, Barrows, Goldensky and Rittasse.

Philadelphia without reference to another good friend in the cheerful personality of Frank V. Chambers, editor and publisher and general good fellow, would be incomplete. He has always been most kind in giving publicity in his publications and it is a matter of deep regret that because of his physical condition he does not get to New York as often as he did in former days.

And speaking of publishers, let us not overlook Mr. A. H. Beardsley, whom I had the pleasure of meeting at a photographic convention in New York, when I also had the pleasure of meeting Mr. Abel of Cleveland. One of the first persons I met in my babyhood days as a photographer was a man who had been called, and that rightly, "everybody's friend." I refer to that amiable and charming

gentleman, John Tennant, of Tennant & Ward, who has a smile for everyone.

Our next stop will be at the Newark Camera Club. This flourishing organization holds meetings on Mondays, and if any out-of-towners are in the East on a Monday night and wish to talk photography let them drop in at 37 Franklin Street, Newark, where a hearty welcome awaits them. They are a wonderful crowd, that Newark bunch. Billy Woodburn, Lou Bucher, Charlie Knapp, Jules Graether, Henry Hall, Ed. Browhaski, Frank Hall, Dr. Pardoe, William Guldin, and many others. Lou Bucher in addition to his work with the Newark Camera Club will go down into history as the man who, more than any other, is responsible for the formation of the Associated Camera Clubs of America.

And from Newark it is only a matter of a few steps to the Orange Camera Club at East Orange, New Jersey. Here John H. Keim is the active head, ably assisted by Thomas O. Sheckell, formerly of Salt Lake City, and Jimmy Walters of the A. T. & T.

In Chicago they are especially fortunate. They have two active Camera Clubs and an annual exhibition. I always enjoy a visit to Chicago, as among other things it gives me an opportunity to call at 31 West Lake Street and shake hands with Paul Wierum and other members of the Chicago Camera Club, and then to go to the Fort Dearborn Club and meet my friend, Dr. Max Thorek, F.R.P.S., whose record as an exhibitor I envy, whose energy I admire and whose friendship I treasure greatly.

(To be continued)

SPRING COMES

By Sigismund Blumann

Spring comes upon the wings of rosy dawn.
And sends her message ringing down the vale,
Bidding the birds and men a cheery hail,
Painting a greener tint upon the tawn

Of erstwhile bare and barren meads, the while
Old hills awake to some forgotten truth
And seem to recollect the dreams of youth,—
Greeting the season with a gracious smile.

There is a breeze amongst the budding leaves:
The robins' breasts, incarnadine, turn dark:
The trees and bushes are no longer stark
And bare: The Whipporwill no longer grieves.

The streams unbound renew their chatter now:
The feathered hosts assemble and make bold
And in the neighboring locust as of old
Rebuild their mating nests upon the bough.

Earth is a lovely place. One well may sing
Her praises in whatever time or place,
But never fairer is Her mood and face
Than here, and now in the reviving Spring.

THE WORLD'S GREATEST COMPETITION

By Herbert Brennon

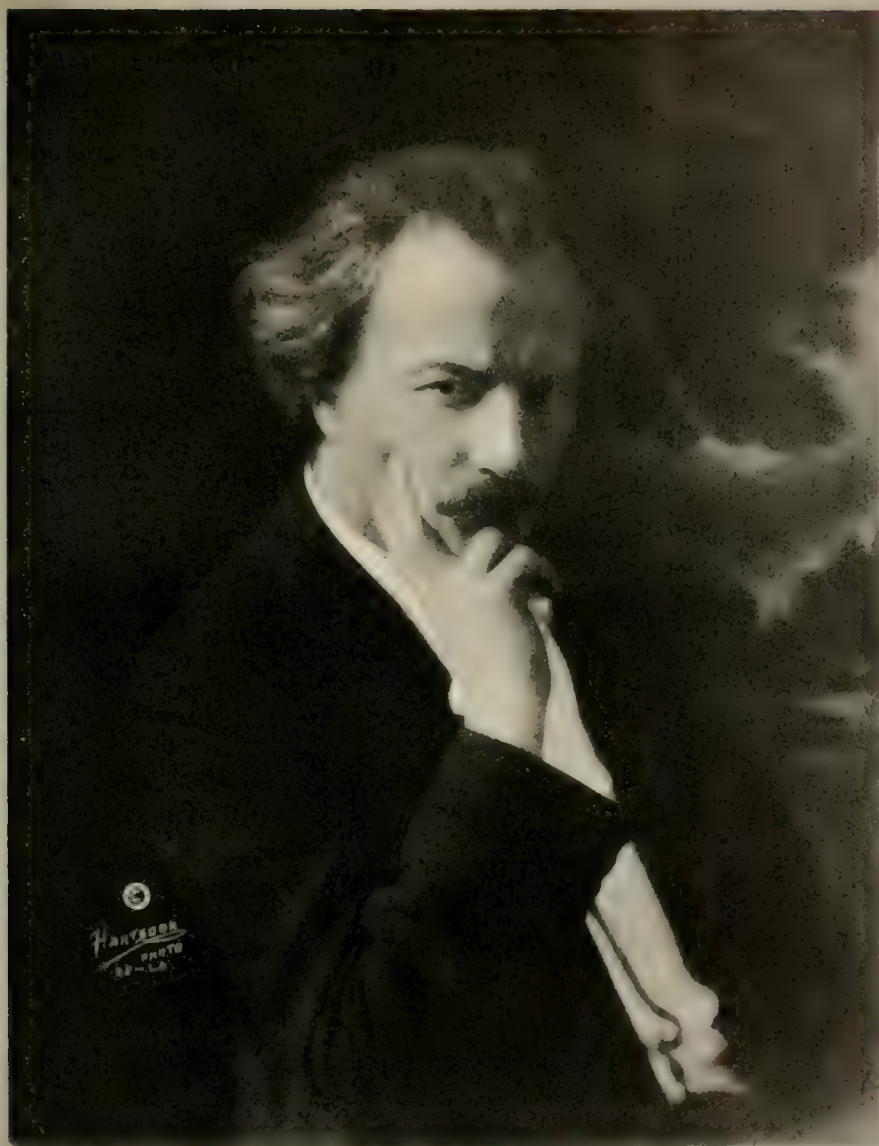
*Illustrated with Portraits of
Some of the Eminent Patrons*



That the Eastman world-wide photographic competition interests merchandizers in the various ways in which they view enterprise and exploitation is to the reader and to this writer an incident, a thing apart. It is to be presumed that the concern that is spending a million or more dollars on a product expects to get its money back and some accrued profit thereto, but to its glory be it said that the awards are to be showered like the gentle dews of heaven upon the consumers of Eastman goods and all others who may have used photographic goods to such advantage as shall have furthered the cause of better photography. That transcends business and becomes almost altruism.

Seeing the thing from the outside, I am inclined to construct the campaign this way: The brains of a very large corporation decided that their industry must grow. Having canvassed the field, they find that they already have an enormous percentage of the trade. What does this suggest but the enlargement of the field? More consumers, more consumption by those already sold, more pleasure to the users of the materials, and larger profits and the concurrent incentive to sell for the dealers

Here came the temptation to make selfish conditions. They were resisted and put behind. A competition was projected of such magnitude that today men are gasping at the achievement in England, in Egypt, in South American countries and in the United States. A contest that is to distribute at least one hundred thousand dollars in respectable portions and medals and other awards of value. The restrictions are only such as make it fair to the competitors them-



IGNACE JAN PADEREWSKI

World famous pianist, erstwhile Premier of Poland



RICHARD EVELYN BYRD
*Rear Admiral U. S. N. and
 Arctic Explorer*

selves. The honesty of the judging is assured by the historical celebrities who have consented to act as judges.

Anyone who is not professionally engaged in any sort of photographic productivity is eligible. You may have a dollar box camera or a thousand dollar equipment and you may use any material you wish. Commenting on this to an Eastman executive, he replied: "If our conviction that Eastman goods are the best be right, then we are justified in hoping the great mass of entrants to this competition will seek to help themselves to making the best pictures with our materials. To force them to do so would be to fail at the outset in our ambition to ad-

vance an entire industry and not only our own business."

That is the keynote of assurance of success. Others make good photographic supplies. There are preferences. Eastman proposes to encourage the use of the camera and leave the decisions of choice and preference to the public. The public are to be made comfortable from the start, for we are informed that subject interest rather than photographic quality will determine the winning pictures.

The project is so tremendous, the influence so universal, the methods so unselfish, that we print the salient features herewith.

To facilitate entry of pictures in the international competition, the civilized world will be covered by forty-eight regional photographic contests, each offering money prizes related in number and amount to the size of the district. The best pictures chosen by the judges of these district contests will be sent to Geneva in the autumn to receive scrutiny by a supreme board of judges. These officials, drawn from various nations, will select six photographs to win class awards of \$1,000 apiece and gold medals, and among these will designate one picture to receive, in addition, the international grand award, \$10,000 in money and a silver trophy.

The grand award winner's trophy was designed by Warren Wheelock, world-famous sculptor. It is a silver statuette—a female figure draped classically. The figure holds a real photographic lens, crystal clear, as a symbol of photographic achievement.

Photographs received by the contest offices will fall into six subject classifications: (1) children; (2) scenes; (3) games, sports,

CAMERA CRAFT



THOMAS ALVA EDISON
Greatest of American Inventors



MAURICE MAETERLINCK
Renowned Author and Dramatist

pastimes, occupations; (4) still life and nature subjects, architecture and architectural detail; interiors; (5) informal portraits; (6) animals, birds, pets.

In each of the forty-eight districts into which the world will be apportioned numerous prizes will be awarded in these six classifications, additional to a district grand prize for the best photograph from all the classifications in each district. The six \$1,000 international awards will be for the best picture in each classification from all countries. The picture that wins the grand prize will be selected by the international judges from among these six.

A single picture-taker may win as much as \$14,000 if his picture

wins, in its original district, first prize in its class and the district grand prize, and then, at Geneva, an international class award and the international grand award.

Because children are particularly appropriate as a subject for photography, special prizes will be given in some of the forty-eight districts, including the United States, for the best photograph submitted in the child picture classification up to a point of time half-way through the four months of the contests. Child pictures winning intermediate prizes will still be eligible for final district prizes and for international awards.

Of the \$100,000 and more in prize money to be awarded, \$16,000 will go to the six international winners, and the remainder will be won as prizes in the forty-eight preliminary contest districts. Medals and the grand prize trophy are additional to the cash to be won. A bronze medal will go to the winner of the \$2,500 United States grand prize.

In the United States contest, 141 prizes will be awarded in each of the six classifications—\$500 for the best picture, \$250 for the next best, \$100 for the next, \$25 each for the five next pictures, and \$10 for each of the next 133 pictures in each class. Half-way through



GENERAL JOHN JOSEPH PERSHING
Commander of the American Expeditionary Forces, U. S. A.

the contest special state prizes are offered for pictures in the child classification—three prizes in each state.

The United States constitutes one district, together with Hawaii and Alaska. Canada is another of the forty-eight districts into which the world is divided.



MARQUIS GUGLIELMO MARCONI
Inventor of Wireless and Radio

Photographs submitted in the contest from the United States will be received by the prize contest offices of the Eastman Kodak Company at Rochester, New York.

The judges for the contest in the United States are Rear Admiral Richard Evelyn Byrd, Mary Roberts Rinehart, Howard Chandler Christy, Rudolph Eickemeyer, the distinguished photographer, and Kenneth Wilson Williams, editor of *Kodakery*. The international judges will be announced later in the year.

The contest in the United States will begin in May and continue through August.

Throughout the world the same plan will be in effect—that photographs submitted for the district

contest shall be received by the various national Kodak organizations.

The cameras or film or additional photographic material to be used for making contest pictures are not restricted to those manufactured by Kodak

In response to the heightened interest in photography that the Kodak International Competition is expected to arouse, it is believed that numerous smaller local amateur photographic contests will be conducted by newspapers, photographic organizations, and other interests, during the course of the world-wide competition.

Now, on these bases it is evident that the entire photographic industry is to be benefitted and producers who may be competitors in the market-place become constituted sharers in the benefits by consent and intent of the projectors. Dealers, Photo Finishers, and all look with cause for a golden harvest, and you and I who take and make pictures with cameras are happy in advance at the consummation of our hopes. If we win an award we shall have made more money than our hobby has cost in a lifetime and if we win nothing we shall have had the great pleasure of taking part in an international event whereby our modest photographic efforts have come to the attention of kings, and queens, presidents, statesmen, inventors and military heroes, musicians and authors.



BENITO MUSSOLINI
Premier and Beneficent Dictator of Italy

CAMERA CRAFT



The Lone Eagle's Beacon

Heinz Timm

Advanced Medal Print
Camera Craft Monthly Competition

CAMERA CRAFT



Advanced

JUNE



2, "Portrait: Eugene Goossens"; Alexander Leventon.

3, Chant du Matin; Melvin Martinson.

4, Nude; William C. Duncan.

5, Consul General Castruccio; Dr. Max Thorek, F.R.P.S.

LIST OF COMPETITORS

Edward Alenius
A. F. Barney
Donovan E. H. Box
Miss Euphemia Cowan
Fred E. Crum
William C. Duncan
George Ebenhoh
M. Gurrie
Lionel Heymann
Franz Hohenberger
Ned Hungerford

Hans Ihrbach
Dr. Hubert Irwin
Otto Kohlbach
Edward C. Kopp
M. Kovich
Miss Alma R. Lavenson
Alexander Leventon
Onn M. Liang
Charles Linke
Wesley Lord
Dr. P. MacGregor

Melvin Martinson
Melville Nunan
Dr. B. J. Ochsner
U. Shindo
Heinz Timm
Dr. Max Thorek
N. A. Tonoff
Pietro Tovelli
Miss Miriam Ulman
G. M. Vitteli
H. O. Wasserman

CAMERA CRAFT



Landscape

Amateur Medal Print
Camera Craft Monthly Competition

W. H. Orton

CAMERA CRAFT



JUNE

Amateur



2, Still Life; D. Schneider.

3, The Pavers; A. E. Mochs.

4, Me 'n My Pipe; Roy Mingins.

5, The Arched Driveway; J. R. Calder

LIST OF COMPETITORS

Mrs. Alene Anderson
Dr. Guglielmo Angelli
Angelo Astone
O. F. Bach
M. S. Benedict
J. W. Brewster
J. R. Calder
George N. Carothers
Lim Eng Chlaw
Carl Demaree
Harold Doletzké
H. A. Doughty
Hjalmar Eber
Miss M. Elversen
Otto Von Filtz
Edward L. Gockeler
Miss Marguerite B. Grow

Dr. J. William Held
Miss E. M. Hine
S. Izuo
Cyril Vasmin
Sorab J. Kharegat
Clifton H. Lake
Arnold D. Lewis
Alfred Lock
Frank Luwen
Miss Mary MacAdam
J. W. MacBridé
S. M. Maule
Roy Mingins
A. E. Moebs
William Narahara
Dr. H. Mann Nestle
W. H. Orton

Tom D. Park
Roy A. Phillips
Ralph Rex
J. B. Rice
Robert Sato
D. Schneider
Dr. F. F. Sornberger
W. R. Stillings
F. W. Toepel
Vesta L. Tompkins
L. H. Townsend
T. K. Tsukane
Edgar B. Van Osdel
H. R. Wallin
Mason Weymouth
F. Preston Wilcox
Dr. Emanuel Zuch



Photography in Summertime

One of the difficulties in writing a seasonable editorial is to avoid saying the same things each year when Autumn, Winter, Spring or Summer, respectively come around. The same ideas occur, the same incentives, the same possibilities recur year after year. One can but hope that a few thoughts have been overlooked hitherto and may evolve from the inner consciousness.

The pregnant inspiration always lies, on the other hand, in the multiplicity of uses and pleasures which photography offers. Uses and enjoyments peculiar to each of the four seasons and common to all of them. Let us devote this space to the pleasures and trust the uses will suggest themselves bred of the needs.

The light is good. Pictures may be snapped from eight in the morning up to five or even six in the afternoon, and with the new emulsions I promise you satisfactory results from the time the Sun first peeps over one horizon to when it sinks into the other. No more as in Winter or with totally colorblind material must the most propitious picture opportunity be allowed to escape because it is too early or too late.

The landscape is rich in pictorial material. Nature has put on the full richness of her vari-colored wardrobe and blue skies, green grass, deeper greens in trees, fleecy clouds, running streams invite the photographer to perpetuate the heydays of the year. And best of all vacation time is imminent. We can go where pictures are.

Some may like the Nimrodian sports. Gun and rod hold no temptations for me. Some may prefer the golf-links. Why boot my way across cultivated fields chasing a white pill when the woods are calling? Some may enjoy lying on the beaches with an occasional dip. The occasional dip suffices me and with my camera I shall bring the sea and the stretches of sand home to enjoy through this and coming years.

The long hike becomes shorter for the negatives exposed on the way. The fatigue is lost in the anticipations of darkroom developments. The air is sweeter, the sky is bluer, Nature speaks to me more intimately for the promise that in my small way I shall try to perpetuate her momentary moods and present to my friends and progeny lasting impressions of Her Face at its best.

If you were to ask which is the best season for picture taking I should say NOW. Do you insist on a more definite answer? NOW is definite enough, is it not? But here is another:—The best time to use your camera is in the Winter, Summer, Autumn, and Spring. The bestest time is in the Summer because that is NOW.

Chicago

In the average mind the name of a city has become the associated idea of a horror. Crime has been played up by the newspapers to the spectacular and Chicago has offered plenty of material for scare-heads and terrible scoop stuff. But what of other cities? And are things quite as bad in Chicago as painted?

We have made that wonderful place a sort of second, transient home and it has been our pleasure to stay there as long as affairs permitted. We have walked the streets, all hours of day and night in all sorts of districts excepting the purlious and have been approached by beggars less often than in our home city. We have never been shot at, never have seen a gangster in action, have had liquor forced on us no oftener than elsewhere and have had a refusal to drink taken more graciously than in many other metropolii.

Mr. Capone is a picturesque figure who seems to have preferred the city by the lake for his center of operations and perhaps he is as bad as advertised. To us he partakes of much of the glamor of Robin Hood with the difference that this exotic character has colonized a foreign band about him. As a matter of justice let us concede Mr. Capone will not sick his henchmen on any law abiding citizen. You are safe to tramp the streets with your camera and certain to find rich material there for pictorial compositions.

And the achievements of this gigantic aggregation of high-strung, intense humans furnish the marvel of the age. Twice utterly destroyed by fire and twice rebuilt better and bigger. After financial disasters quick to recover, and all the time moving onward and upward. The joke in speaking of Chicago's eating aloud and vulgar estimates of

CAMERA CRAFT

art is on the joker. In music Theodor Thomas and the Chicago Opera and Symphony as well as the number of artists who make their home where their genius is appreciated and remunerative. In painting and sculpture names that are emblazoned on the calendar of Time in letters of gold. In literature, likewise.

The Chicago World's Fair, the White City, are glorious memories. The esplanade just completed along the Lake Front is one of the wonders of the earth. And now the 1933 Exposition celebrating a century of progress! If every reader could see what this writer saw some six months ago and could know what has come to these ears from men close to the powers that are making the 1933 show they would reformulate their opinion of Chicago.

For instance, George Henry High, who is handling the destiny of the photographic Salon in conjunction with the exposition assures us space, exploitation, facilities, and advance efforts to gather a worldwide collection of the best work from the greatest workers, will be unstinted.

An incentive ahead. Make your pictures now with an eye to 1933. Save the non-essential pinmoney expenditures now and plan to be there. Our anticipations all aim eastward to Chicago for that time and that occasion.

Service

There is a man in Brooklyn whose life has been devoted to doing kindnesses, to helping his fellows, to advising when asked, to serving when permitted. He is not always a well man. Physically he is not strong. But he has the soul of a giant and the Great Light that shone on Jesus illumines his way. This friend of hundreds bears his handicaps with varying moods. He has his disappointments and his elations, no doubt, but there must run through the days of his life a thread of happiness that only can be known to those who serve.

This man amongst men is often in my mind as one who proves that friendships are not hardly earned. One need not know how to make friends or how to keep them. One need but to sincerely hold the attitude that mankind is a brotherhood and that there is a loyalty to the universal family. Futile the studied policy of goodness for reward. There is no goodness for a price. It becomes a commodity. There is no altruism for a return value for altruism becomes business shrewdness.

Service in the larger sense means doing for others what needs be done without a thought but for the persons benefitted, without a hope but that good has been achieved.

The soul like the body grows by exercise, progresses by effort. We may climb to divine heights for there is much of God inherent in the least of us, but we must climb.

And Service is the medicine ball of the soul.

My Camera

By My Camera I mean the nine of them. Ask me which is my favorite and the answer must be the nine of them. I should as soon part with one as the mother of nine children would part with one of her offspring. Once I did trade in a 5 by 7 box which had been my friend for years for a new one. I have never been the same man since. Just to think that someone else, perhaps a careless person, is handling that Premo makes me unhappy.

What is this device, My Camera, that can so endear itself though it is an inanimate thing? Ardent photographers need no answer. To the casual let it be said that My Camera is not inanimate. It was so when on the dealers shelf but as it went with me, shared my moods, created many of those moods, produced mementos and made memories into everlasting realities, it became animated with a soul; a soul that was the more congenial and precious for having been born of my soul. Good old camera.

With My Camera I have succeeded in keeping my children in each of the charming ages of their progress toward their present status. Scenes that were beautiful may be factory sites now but thanks to the camera they are just as they were in my album.

I like the looks, I like the feel, of My Camera. It receives the best of care and thanks me in its own way. It is a dear companion that lightly or heavily hangs from my shoulder with a warm caress that says, "I'm with you. Let's go on a bit further. There may be a picture just beyond. If not we can still stay together and wait till the propitious opportunity comes."

My Camera. You carry the train of thoughts further, if you will, and let your inner better self speak. Make it consider Your Camera.

JUNE IS HERE

Don't Let Your Camera Languish on the Shelf



A Virtually Neglected Cine Market

A recent opportunity to survey and contact the better class of rural communities in the Citrus District has developed some startling facts from which we have made what may prove startling deductions.

Knowing one another almost intimately, familiar with one another's families, homes, dogs, cats, and cattle the citizens imagine they would not be interested in seeing local activities on the screen. The seriousness of their error has never been made evident to them by those who are most interested in bringing about the conviction that no places offer greater pleasure, more instructive and constructive opportunities in the making of motion pictures than the urban and remote country places.

The intelligent farmer and small-town tradesman has a limited number and variety of amusements. If less fevered in their ratiocinations the mass of such Americans are fully as busy mentally and busier physically than their city brothers. Motion pictures should be sold to them for what joy it may bring into their lives and for what profit it gets the seller.

If not yet conscious and perhaps difficult to approach as potential purchasers of Cine Cameras, they are immediately available as prospects for Projectors. Homes, churches, schools, and service clubs could easily be sold on the proposition. Far from interfering with the beloved local Cine Theater, a general practice of home projection of rented comedies, dramas, educationals, and so forth would increase the appetite for professional motion picture shows.

The attempted sale of projectors to people who have no cameras will excite some derision but it should create food for thought. Possession of a projector and its frequent use must create a certain amount of desire to own the means by which the pictures to be shown are made and thus the campaign reverses itself.

This may seem to be inside stuff for the manufacturer and dealer but to our way of thinking it is valuable to the lay reader in that it gives a directional activity to his tastes and opens another avenue for the constructive increase of his pleasures. We are all hunting for more culture. Through the projector a taste for pictures; through the taste for pictures a desire to make them.

16 MM Movies In Industry

With the perfection of amateur movies has come a general adoption by many branches of modern industry of this accurate and inexpensive method of visual recording for many practical purposes.

"The Uses of 16 mm Movies in Industry," a paper prepared and read by Maynard L. Sandell before the American Society of Mechanical Engineers last December, created a widespread interest in the adaptation of movies to industrial purposes.

The Eastman Kodak Company, Rochester, New York, has made provision for assisting those interested in applying 16 mm movies to their own problems of employee training, safety education, and general plant efficiency and inquiries will be promptly answered.

Focusing Alignment Gauge

Advanced amateur cinematographers and scientific research workers, including surgeons and doctors, who require precision results in their close-up motion picture work, will be particularly interested in the Focusing Alignment Gauge, just announced by Bell & Howell as an accessory for any Filmo 70 or 70-DA camera, especially for the latter. Every Filmo owner interested in title making will welcome the added possibilities for obtaining professional results which are provided by the new unit, which is an adaptation of a similar Bell & Howell device used with the professional cameras and is only six inches long by three wide.

CAMERA CRAFT

For trick title work involving double exposures the new accessory will be found particularly useful, due to its ability to line up different shots so that they will center perfectly and be focused accurately. As everyone will readily admit, nothing is more objectionable in this type of work than to have one of the exposures fuzzy and the other sharp or to have one of them a bit off register.

For surgical and medical photography, for industrial photography particularly of small objects, in fact for all work where accuracy of alignment and focusing is desired on close subjects, this new device is sure to prove its worth.

Cine Magic

The professional Cine Operator produces some astounding effects which are achieved by means no longer in the realm of mystery. You can duplicate or even originate some equally astounding. Slow Motion never fails to intrigue and, if you but knew it, is educational. You see a horse trotting, a dog loping, the baby toddling. You think you see the action. Do you? If you do tell me, how many feet has the horse in the air at one time and which particular ones? Does a dog in loping raise both forefeet and then both hind feet alternately or does he raise the two on one side of his body and then the other two? When the baby toddles does it sway from side to side or backwards and forwards, and does it raise its little feet high or just shuffle along? Important biological and physiological principles are involved in the phenomena. Slow motion pictures will answer the questions. And slow motion is simple. Just double or treble the speed in taking and project normally.

Do you want to make an automobile dash up to a man lying on the road and stop just as it touches him? Shoot at half speed while the automobile is moving very slowly and stop where wanted, which should be when the auto is about six feet from the man, then stop. Cut the professional calls it, let the man move himself right under the wheels and continue the action and the grinding. The occupants of the car may get out and seem horrified at finding a human being under

the wheels and then elated to discover he is unhurt and is, in fact, an old friend across whom they had not expected to run.

Perhaps the children would enjoy a miracle picture. Put a rose in bud into a glass vase of warm water and shoot a foot of film, go about your business for an hour and come back and shoot another foot. Repeat every hour in the same way till the rose is full open. When projected you will have a rose opening from bud to full bloom before your eyes.

Nothing is easier than to project a man moving comfortably about in an ordinary bottle or fruit jar. You will need a black background. Move your camera to within five or six feet of the subject and run thirty or forty feet on an empty bottle or jar placed on a stand or table. Carefully move the camera back to at least twenty or thirty feet (trial and error will soon teach you the proper distance) take away the stand and bottle and have the man place himself at exactly the same place where these had been, then, having rewound the exposed film take all over again. The double exposures will create the illusion. Minor details are omitted here since common sense and a little experience may be presumed to belong to the reader.

This black background will be useful in performing the magician's trick of self decapitation. The wizard bows to the audience, takes his head in his right hand and lifts it off so that it is held at arms length. With his left hand he now reaches to the headless neck and produces another head identical with the first which he also holds at arms length. The two are now brought together at the neck, blend into one another and are refixed to the proper place and with a smile and a bow the performance ends. Originally the trick was done with mirrors but a life-sized enlargement of the head cut out and painted black on the reverse side will serve for Cine Magic. As the magician's hand reaches his neck he turns the enlargement with the front face side forward—the rest explains itself. Black side front, head is invisible, print or visible side front and the head appears. If the lighting is properly managed the illusion is perfect. Don't overlight. Just enough

illumination to impress the emulsion. Low key projection helps the effect.

SUMMER IS AT HAND
TO GET GOOD PICTURES
CLEAN YOUR LENS

A Correction

In the last edition under this heading on page 193 an error was made in placing the picture of the Model 3 G Victor Cine Projector under title of the Bell and Howell and Victor Animatograph Corporation.



Association News

The officers are: D. D. Spellman, Detroit, Mich., *President*; George Daniel Stafford, Chicago, Ill., *Vice President*; J. W. Scott, Baltimore, Md., *Treasurer*; Harry O. Baldwin, Fort Dodge, Ia., *Vice President for the Portrait Division*; Wallace E. Dobbs, Flint, Mich., *Vice President for the Commercial Division*; Paul E. True, New York City, *Chairman of the National Photographic Exhibitors Convention Bureau*; and Don V. Chapman, Park Avenue Bldg., Detroit, Mich., *Secretary*.

Extension Program

The "Extension Program" is the name by which the plans of the Photographers International Association of America will be known in the future.

It means a great deal—that name "Extension Program". It covers all of the activities of the Association, all of the many services and benefits to members, and all of the co-operation and assistance which the International Association is extending to regional associations and local clubs.

The name was decided upon at a recent meeting of the Board of Directors of the International Association. It was felt that such a name could briefly and correctly express the spirit of the Association's plans.

"Extension" is the proper term, because the present program is a continuation of the good work accomplished in the past. The International Association was founded in 1880, and since that time it has been improving and increasing steadily its prestige and activities. The past four years in particular have provided the impetus and organization necessary for the continued expansion of a real trade association.

For fifty-one years the International Association has been the principal factor for the betterment of the profession. The Extension Program is based on the achievements of the last half century,

with the past mistakes eliminated and with the benefit of years of experience as a guide.

The Extension Program includes all of the work of the International Association, but its most important parts are as follows:

1. The Extension Program consists of:

a. The policy of the International Association to further the progress of the profession by the making of finer photographs, the increasing of sales and profits of photographers, and the creation of better business methods.

b. The free services and benefits to individual members, such as the Field Service, the new Bulletin Service, The Pathway, the Window Card Service, the Insurance Service, the Traveling Loan Exhibits, etc.

c. The continuation of the National Advertising Campaign.

d. The continuation of such important activities as the Summer School of Photography, the 4,000 Mile Lens, etc.

e. The co-operation between the International Association, the regional associations, and the local clubs, with the International Association supplying Speakers and Demonstrators, the Field Service, the \$5.00 Annual Rebate to regional associations, etc.

f. The new scale of membership dues, whereby every active member pays dues based by himself on his annual volume

CAMERA CRAFT

of business according to the new sliding scale. From these dues, the International Association rebates \$5.00 a year to the regional association in the active member's territory, which automatically makes such a photographer an active member in his regional association at no extra cost.

Every reputable photographer in the United States and Canada should be a member of the International Association, his regional association and his nearest local clubs. For all information, write to International Headquarters, Park Avenue Building, Detroit, Mich.

Commercial Course at Winona

Only forty students will be able to attend the Commercial Course to be given this year at the Summer School of Photography. The fact is the most important part of the first complete announcement about the Commercial Course.

It means that individual attention can be given to every student. And this is necessary, because the Commercial Course will be definitely specialized in nature, dealing with a few of the major branches of the art of commercial photography.

There is not a commercial photographer in the country who knows everything about all branches. And it is impossible to teach all branches at once. That is why the Commercial Course this year is designed to instruct the students **thoroughly** in only a few of the more important branches.

Sounds interesting, doesn't it? But it's more than interesting, because it's the finest opportunity for gaining advanced instruction in commercial photography so far offered. It's the result of years of experience with commercial work at the Winona Lake School and months of careful study and planning.

Almost all of the details for the Commercial Course can be announced. First, the Summer School of Photography is the famous self-supporting institution of the Photographers' International Association of America, maintained at Winona Lake, Ind., in the Daguerre Memorial Institute, building and grounds of which are owned by the Association.

Second, the Commercial Course this year will be given for two weeks, from July 20

to August 1. The first week will be devoted to illustrative photography, under the direction of Charles Kanarian of the well-known firm of Lucas-Kanarian, Inc., of New York City. The second week will be devoted to lighting and composition, color separation, practical explanations of filters and other factors, interior and exterior architectural work and modern and conventional illustrative work, under the direction of Earl C. Roper, famous commercial photographer of Philadelphia, Pa.

Students may attend for the full course of two weeks, or for either of the two weeks separately.

The enrollment is definitely limited to forty students at either week. This means that prompt action is urged upon those who desire to attend the Commercial Course this year, as a number of applications have already been received.

The tuition for the full weeks is but \$50 a student. And for either of the two weeks separately it is only \$30 a student.

The Commercial Course will be presented for only two weeks because such a period of time will not only permit the busy, successful instructors to devote their time, but will also provide intensive, specialized instruction for the students who, like the instructors, are also busy men.

Full details about the Commercial Course, as well as the other special instructors and assistants to be assured, will be announced shortly.

But, in the meantime, that important fact crops up again—the important fact that the enrollment is limited and applications should be sent in **NOW!**

It's easy to make an application. Just send a letter to the Photographers' International Association of America, Park Avenue Building, Detroit, Mich. Enclose a deposit of \$15 as evidence of your good intentions (this deposit cannot be returned). And state whether you wish to attend the full course of two weeks, or either the first week or the second week.

Better get in your application. When it is received, the Photographers' International Association of America will send you full details of both the Commercial Course and the Portrait Course to be given this year.



Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President, Harold J. McCurry.....Office of Postmaster, Sacramento, Calif.
Vice President, J. H. Gensler.....222½ Sixth St., Portland, Oregon
Secretary, C. F. Richardson.....Milwaukie, Oregon
Treasurer, H. Sackrider.....Marysville, California

The Convention Program

To realize how far along in preparation for the next convention the officers and committees have gone you need only be informed that several splendid attractions have already been signed up.

Henry Berger, Jr., an artist portrait photographer from Portland, Oregon, who has never lost the love of pictorial rendering and whose work is favorably known throughout the states will be one of the speakers and demonstrators. He proposes to show how simple lightings and artistic composition can make portraits more than facial maps and render them worthy of a good price. Mr. Berger is loved by all who know him and it will prove a pleasure just to meet him again. He knows whatever subjects he approaches and speaks well.

Efforts are being made to line up speakers from California, Washington, and British Columbia so that each division may be enabled to hear what the remoter places have been doing and how they do it.

President McCurry stresses the point that members should send in their dues promptly. No doubt assails him as to the final payments and he has no worries as to the number who will join and attend since memberships and assurances of a desire and determination to be at the Sacramento event are astoundingly numerous; but it is a wonderful help to have cash on hand to carry on with and to cheer on the workers.

The locals in the jurisdiction of our P. I. P. A. are growing larger and stronger and that is a further assurance of the magnitude of the coming convention. Sacramento is going to put over something big and fine. It is going to be a surpassing year for the Pacific International.

The Attendance

Everything indicates that the attendance will be unusually large. The locals in this part of California are all keyed up to make the welcome warm and the activities warmer. The newly organized Sacramento and San Joaquin Valleys Photographers Association is an enthusiastic group of nearly fifty members and they feel they are going to be hosts. How to prepare now to attend in August need not be a problem if you determine at this time to go and lay aside a few dollars a week for the purpose. With the dealers convinced that the attendance is going to be large and the members assured that the dealers are going to show in a big way there would seem to be no room for doubt but that the 1931 convention is really going to hit a new high spot in coast conventions. President McCurry is most appreciative of the promises of support and the actual evidences of cooperation from the locals in remote parts of California and from the other states in the P. I. P. A. jurisdiction. The International Association is going to make the most of their opportunity to prove that we are affiliated and that they can conduct us in a helpful way at long range. It is up to you individually, each and everyone, to do your bit. Send pictures when you are asked. Serve on committees when you are appointed. And by all means COME.

P. I. P. A. CONVENTION

Sacramento, California

August 25, 26 and 27

CHIT CHAT

About our friends.



Ye Editor Retailleth Newes of Ye Profession and in Quaint Italics Titallateth Ye Sphynx with Hys Quill

East Bay Portrait Photographers

The fifth meeting was held on the evening of May 4th in the studio of Miss Kathleen Dougan, in Berkeley. No more picturesque environments can be conceived. Elmer Hurtel, manager counsel of the Better Business Bureau, spoke on Reports As To Questionable Practices That Come To Our Notice. He treated especially on picture enlargements solicitors and itinerant photographers. His material served as educational, informative, and we trust deterrent. O. J. Smith of the Eastman Kodak Company showed the results of the exposures made on the new Eastman High Speed film at the previous meeting's demonstration. After disposing of business the gathering partook of refreshments which, needless to say were the more enjoyable for Miss Dougan's ministrations as hostess.

H. L. Corey Honored

H. L. Corey, the genial and able representative of the International Association was made an honorary member of the Phoenix, Arizona, Association which he helped to organize or strengthen. If all the associations that friend Corey has served likewise were to make him honorary member he should need a book-keeper to maintain the list. At last hearing Corey is in Southern California, well, happy, and going strong.

A Brilliant Success!

The Blue Room of the Powers Hotel at Fargo, N. D., has been the brightest, busiest spot in the Northwest during the week of April 21st. The reason was the advent of the Sixth Annual Convention of the North Dakota Photographers Association.

President Dewey and his hard working cohorts must be given credit for putting on the best convention ever held in Fargo. Best in attendance—best in stock house

and manufacturers representation and support—best in featured speakers, demonstrators, stunts and eats.

The program started in earnest promptly at 1:30 Tuesday afternoon with a splendid talk and demonstration by Mr. Harry Wills, pinch-hitting in admirable style for A. B. Cornish who had been way laid at the Southeastern Photographers Association Convention at Atlanta. From this moment on there wasn't a dull minute right through to Friday evening.

The annual Banquet was a particularly brilliant affair with 92 in attendance. Don Chapman, Secretary of the P. I. A. of A was the featured speaker following the banquet. He covered all phases of the Extension Program of the International, stressing the need of local co-operation.

Following Secretary Chapman's address, about forty present met with him in an informal "question and answer" session which lasted until 1:30 in the morning—truly a remarkable tribute to intense interest in co-operative organization plans and affairs.

Mackley of Chilcote repeated his pep producing tactics so evident at the recent M. V. P. A. Convention. The "animated tooth pick" has a stentorian voice, all out of proportion with his rather slim though elongated silhouette.

Mr. David Peterson proved to be a most talented entertainer on Tuesday evening and a most inspiring speaker on Wednesday. This man will be in real demand at future gatherings.

Full credit should be given to Mr. and Mrs. Hartman for their busy efforts and genial personality.

New officers: Fred Hultstrand, Park River, N. D., President; Miss Emma Bicek, Grand Forks, N. D., Vice-President; Mrs. W. D. Hartman, Fargo, N. D., Secretary and Treasurer.

CAMERA CRAFT

Directors: Archie L. Dewey, Fargo, N. D., Mrs. Eliza Anderson, Rugby, N. D. O. R. Sonderson, Stanley, N. D., A. C. Klebe, Harvey, N. D.

R. P. S. Scientific Exhibition

We would call those of our readers attention as are interested in making pictures of a serious nature to the fact that the Scientific Section of the Royal Photographic Society invites Americans to send their work in time for the Seventy-Sixth Annual Exhibition to be held in September and October. Address Mr. A. J. Newton, Eastern Kodak Company, Rochester, N. Y. for information and send him the prints. He has been constituted as factor for the purpose.

O. M. I. Convention (Continued)

Manufacturers' Exhibit: The largest number of exhibitors ever gathered at any photographic convention, including: Eastman Kodak Company, Eastman Kodak Stores, Agfa Ansco Corporation, Burke & James, Reinauer Mfg. Co., Beattie's Hollywood Hi-Lite Co., Pako Corporation, Defender Photo Supply Corp.; L. M. Johnson Co., Photogenic Machine Co., Elwood Pattern Works, A. M. Collins Mfg. Co., Dodd Company, Chilcote Company, Eriksen Mfg. Co., Taprell Loomis & Co., H. Lieber Co., National Carbon Co., National and Edison Lamp Works, Gross Photo Supply Co., G. Cramer Dry Plate Co., Fred M. Lawrence Co., C. P. Goerz American Optical Co., Sprague-Hathaway Mfg. Co., Decorative Background Co., Sprague-Hathaway Studios, Johnson Ventlite Co., Jas. H. Smith & Sons, Gevaert Company, Colegrove Bros., Wollensak Optical Co., John G. Marshall, Metzger Photo Supply, Haloid Company, General Electric Vapor Lamp Co., L. M. Castner Co., Walter McCabe Co., Zimmerman Co., Holliston Mills, Arthur Hertzberg & Craftsmen, California Card Mfg. Co., Hammer Dry Plate Co., Presto Mfg. Co., Bausch & Lomb Optical Co., Norman-Willets Co., Halldorson Company, Mallinckrodt Chemical Works, Blum's Photo Arts, Medick-Barrows Co., Michigan Photo Shutter Co., George L. Kohne, Testrite Instrument Co., Frame-Guild, Amervoll Co., W. E. Burnell, J. S. Graham Co.

Special party for the children.

Special railroad rates—fare-and-one-half under the certificate privileges from all parts of the United States and Canada.

Five Cash Prizes of \$15.00 each, every day of the convention, to lucky winners under O. M. I.'s famous coupon plan.

A Tremendous Picture Exhibit, with entries from all parts of the world. Fifteen gold, silver and bronze medals in the portrait classifications; nineteen bronze medals in the commercial classifications. Many commercial associations will also compete for the CHARLES ABEL cup, offered for the best club exhibit. Every print which passes the judges will be returned bearing a special designed gold seal. For complete rules and regulations for the exhibits write to the Secretary. Several thousand prints will be hung in the picture exhibit.

Parking for 6,000 automobiles at Cedar Point, at reasonable rates under roof, or entirely free out in the open.

Special Room Rates at the Breakers and Cedars Hotels; reservations should be made at once as these have been coming in since January. Rates at all prices, some exceedingly low.

Meals to suit all pocket-books, in the main dining-room, the grill or the cafeteria.

Cedar Point can be easily reached by train from any part of the country, by boat from Buffalo and Cleveland, by air to Toledo, and by automobile from any place, good roads, and plenty of signposts covering the country within a sixty mile radius.

For reservations write the G. A. Boeckling Co., Cedar Point, Sandusky, Ohio. For picture exhibit rules and all other information, write to Charles Abel, Secretary, 520 Caxton Bldg., Cleveland, Ohio.

Johan Hagemeyer

Johan Hagemeyer, a pictorialist and artist portrait photographer of international fame has abandoned his Hollywood Studio and reestablished in San Francisco and Carmel. He proposes to celebrate his return to perfect health with renewed activity in the Salon field and aggressive professional work in the two places where he maintains studios.

CAMERA CRAFT

Sacramento-San Joaquin Association

The May meeting of the Associated Photographers of Sacramento and San Joaquin Valleys was held in Lodi on the evening of the 9th and the record for attendance was maintained. About fifty attended and remained to the end which was at a late hour. The discussion on matters pertaining to welfare of the craft, creation of new business, and maintenance of quality showed the members are a unit in wanting the best conditions to prevail both for the good of the profession and the public. President Fred R. Schneider, Jr., presided with his usual tact and efficiency. He has the faculty of keeping discussion within the bounds of the subject and of stimulating every member, even the most diffident, to taking part in the discussions. Mr. Sigismund Blumann, Editor of Camera Craft was the speaker of the evening. He demonstrated a system of advertising and follow-up that in his personal experience had stepped another profession up over a hundred percent a year, year after year. Rummel of Lodi, as resident quasi host made a most pleasing address of welcome but fell down on his promised deluge of grape juice,—a commodity for which Lodi is noted. Sacramento furnished unlimited River Water, Stockton exemplified its grain products in the bread, Lodi! Alas! Those wonderful vineyards all about the town mocked us.

Cedar Point Convention

Commercial photographers everywhere are evincing great interest in the magazine, "Applied Photography" recently announced by the Eastman Kodak Company, Rochester. The first issue gives promise that this journal should accomplish a world of good in selling both the advertising and industrial fields on the value of good photography as an illustrative medium. This move by the Kodak Company is another one of their efforts to build more business for the commercial photographer and a most unselfish one. The Board of the O. M. I. are therefore glad to announce that Horace Thomas of the Eastman Kodak Company will appear on the program on the evening of August 3 to explain the magazine and its purpose and to answer any questions.

Commercial Photographers of Chicago

For the May meeting the Commercial Photographers Association of Chicago were guests of one of their members, The R. R. Donnelley Co. known as the Lakeside Press. Dinner was served in their restaurant. About forty-five were in attendance. On the evening of May 12.

A short business session followed the dinner. A resolution was passed that the association prepare an exhibit of prints to be sent to the O-M-I convention in August. Ray Trowbridge, Howard Webster and John Zarley were appointed as a committee to take charge of the prints.

Mr. Harry Wills of the Eastman Kodak Co. gave a short talk, showing and explaining the purpose of the new publication of the Eastman Kodak Co.: Applied Photography.

A tour was made of the building visiting such departments as were operating. The remainder of the evening was spent in the Lakeside Press Galleries where there is a special exhibition of Modern Photography. The four artists whose work is exhibited are Arthur Gerlack of New York City and Eugene Hutchinson, Torkel Korling and Raymond Trowbridge of Chicago. Mr. Hutchinson and Mr. Trowbridge were present and explained many things about their prints.

The prize winners in the May print contest were:

A. Architectural interior, Bartlett Edmunds Studios; B. Architectural exterior, Raymond Trowbridge; C. Architectural detail, Commercial Photographic Co.; D. Commercial interior or exterior with life, Barnum & Barnum; E. Commercial Small Objects, Fred O. Bemm; F. Commercial Machinery and Large Objects, Bartlett Edmunds Studios; G. Illustrative with life, Webster Bros.; H. Illustrative still life, Howe & Arthur.

East Bay Master Finishers

On the evening of May 8th the Master Photo Finishers of East Bay met at the Cook and Cook plant and much business of importance was transacted. A harmonious meeting with evidence of renewed enthusiasms and solidarity. The Take A Picture Week right at hand and the tremendous Eastman Contest furnished plenty

CAMERA CRAFT

of subject matter for discussion. The Finishers of the west are going to make unusual efforts to help the causes along which so materially accrue in profits to them, not only for the time being but for the rest of the year.

Finishers of Northern California

This time at San Jose: On the evening of May 23rd, at the Hotel St. Clair in San Jose. The previous meeting set a record, the largest attendance for any meeting to that date. The San Jose gathering kept up that standard and the discussions and general interest in live matters showed that Pacific Coast Finishers feel their responsibility to the craft that earns their bread and butter. Certain Drug Chain activities tending to show an entrance into wholesaling may succeed in creating an old time aggressiveness and solidarity in places where members were rather laka-daisical.

A New Cine Club

On May 16th the Organization Committee and Sponsors of a San Francisco Amateur Motion Picture Club sent out a letter inviting any and all interested in the formation of such an organization to attend a meeting to be held in the Ballroom of the Hotel Bellevue. The response was immediate and even larger than expected. This goes to press before the meeting itself can be reported but the program as outlined follows:

Greeting from William A. Jones, President of the Greater Oakland Amateur Motion Picture Club; Incident, an amateur photo-play by the Princeton Undergraduate Movie Club; Joseph T. Rucker, Official Cine Cameraman of the Byrd Antarctic Expedition exemplifying Making Movies at the South Pole, and Sigismund Blumann, Editor of Camera Craft in an address on Why an Amateur Movie Club. The evening is to close with the actual organization procedure and matters pertaining to establishing policies and means for advancing the interests of the club and motion picture making. The following constitute the Organization Committee: Truman Bailey, Edison D. Bills, Dean S. Donaldson, H. F. Dusenbery, J. J. Fischer (Chairman), J. S. Garnett, A. S.

Hofmeister, F. W. Kolb, L. Levington, H. McKay, Gordon Michie, Jesse A. Mueller, Wm. Peters, V. G. Skinner, Frank Thunen, R. R. Vought, S. Zobel, and the Sponsors as follows: Agfa Ansco Corp., Allen Photo Sup. Co., Bell & Howell Co., Camera Craft Pub. Co., The Camera Hospital, The Cine Shop, Eastman Kodak Co., Eastman Kodak Stores, Inc., William O. Hammer, Lasky's, J. T. Nakahara, Q. R. S-DeVry Corp., San Francisco Camera Exchange, Schwabacher-Frey Co., Sharman Camera Works, Trainor-Parsons Optical Company, Westwood Cinema Studios.

Much credit is due to Mr. J. J. Fischer, Chairman for organization and Mr. G. A. Young, Chairman of the Meeting for tireless and persistent activity in the preliminary work of starting and making possible the organization of the body as it exists at this time.

A. A. A. Meeting

The regular monthly meeting of the A. A. A. Camera Club took place in the University of California Extension Building at 7:30 P. M., May 15th. It was as always, well attended and the remarkable interest seems unmodified and undiminished. Mr. Allen G. Young, Vice President of Camera Craft presided with customary ability and skillfully brought the members to a realization that the organization was for picture making and therefore pictures were to be made and brought to the meeting. This policy of criticism and helpful suggestion is going to do much to advance the ability of the individuals and the cause of amateur photography as a whole.

We Strive to Achieve

We Are Proud in Achievement

The Ad Club of San Francisco during Achievement week staged an exhibit of advertising campaigns in which **Camera Craft** received **FIRST AWARD** in its class. The return value of Camera Craft advertising has long been known to advertisers. This distinction will establish in a marked way our reputation with Advertising Agencies the world over. If our pride is noticeable be it remembered that care, persistence, effort unstinted, study, and success should earn and having earned should be a source of wholesome pride.



PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D., F. R. P. S.

Translite Paper

While new papers appear every week, new types of photographic papers occur very rarely. **Translite** is a new type and demands serious consideration, not only from the commercial advertising interests for whom it was devised, but from the amateur, the professional, and the scientist.

Translite was made as a means by which a picture or an announcement could be hung in a show window and appear as plain black and white by day, but at night when the lights are turned on, as a quite brilliant transparency, not only as black and white, but also in colors. The means by which this is effected are interesting. If a print be made with a slow acting developer on a hard bromide or gas-light paper it is possible to get a sufficient deposit of silver to produce a good transparency, but the surface image is useless through over exposure. Now let us recall that when light rays strike a sensitive surface they are only partly used, the rest traveling on, and if they then meet a second sensitive film, though their intensity is diminished, they will form a second image. Let us now coat a sheet of paper with silver emulsion on both sides, and print thereon, and we meet with the old difficulty before the back image has sufficient strength the front surface is overprinted. This difficulty the Kodak laboratory overcame by coating the front surface with a very slow emulsion and the back with a rapid one so nicely graduated that by the time the upper surface has attained its proper quality the rapid emulsion at the back picks up the residual rays to such good purpose that the two images agree in density. As the intervening paper prevents the back image showing on the front surface there results a clean normal print, and when this is illuminated from behind a no less good trans-

parency. Furthermore, as the back surface is adapted to take color, this can be freely used without it showing in front. Such in theory and practice is Translite, and it is clearly a new departure in photographic media. Prints viewed in the ordinary way by reflected light do not differ from those made on any good development paper, but when such a print is viewed by transmitted lights its character entirely changes, fine gradations of tone spring into life, and solid bodies acquire a plasticity that is almost stereoscopic. It is for this reason that the writer believes that there are other uses for this medium than that specially put forth by the Eastman Kodak Company, namely, the making of window show cards. It should open up a side line to the professional in portraiture who ought not to find it difficult to devise a mount that would allow of a Translite photograph being viewed by both reflected and transmitted light. In a recent paper Dr. E. P. Wightman has advocated the making of enlarged paper negatives as a basis for exhibition pictures, and for this purpose the density of the Translite image would have its advantage, the chief difficulty to overcome being the slowness of the emulsion. Speaking as a man engaged in scientific work I find the paper useful in getting the full value out of enlarged micro-photographs, and for illustrative purposes, such as are now filled by transparencies hung against the windows of museums. Another utility is the production of stereograms mounted on cards with a double cut-out. These can be viewed in the usual way, or, as transparencies, with a great gain in the latter case.

The handling of the paper as given in the "Directions for Use" does not materially differ from those used for the average of development papers, and the only trouble that I experienced was a tendency

CAMERA CRAFT

to blister formation, that seemed to have its origin in the acetic acid stop bath. There is every reason to welcome the new-comer.

Paramidophenol for Warm Tones on Chlorobromide Papers

The last paper I would cite in this connection is Mr. J. Southworth's advocacy of paramidophenol hydrochloride in place of metol in any ordinary M.Q. developer. The special formula recommended is here given and also a second suited to all classes of plates and paper. The advantages claimed are: No bad effects on the skin, neither the inflammation of metol, or the deep staining of amidol; secondly, its greater sensitiveness to bromide, hence a better developer for warm tones. Its good keeping qualities, and low price. No. 1 is the special formula, No. 2 the general.

	No. 1	No. 2
Paramidolphenol hydrochloride	11 grs.	35 grs.
Sodium sulphite, cryst. 1 oz.		1½ oz.
Hydroquinone	44 grs.	35 grs.
Sod. carbonate, cryst... 1 oz.		1½ oz.
Water to	20 oz.	20 oz.
Potassium bromide (10% soln.) from 20 minims to 2 ozs.		

As will be seen from the formula, the

amount of bromide may be varied within limits according to the purpose in view. Thus for cool black tones on bromide and gas-light on chlorobromide papers, the standard dose of 10 per cent bromide solution is one ounce to the pint (20 ounces) of undiluted developer that is, 50 c.c.s. per litre. Sufficient control over the tone can sometimes be obtained by varying the time of development. The quantity of bromide—and the time of exposure—may be reduced, however, if desired, for cooler effects or increased for warmer tones.

Although P.Q. No. 1 is of wide utility, P.Q. No. 2 will probably be found the most satisfactory developer for all-round use. The tone which it gives normally on bromide and gas-light prints is a cool or neutral black similar to that yielded by P.Q. No. 1 with minimum bromide. On the other hand, with P.Q. No. 2 the bromide can be increased threefold with gas-light papers and five-fold with bromide paper if preferred; but the tone with gas-light paper will not then be so cool. Of course, any such important increase in bromide will entail a lengthening in exposure and often in time of development also. As with P.Q. No. 1, the bromide can also be drastically increased to advantage in dealing with over-exposed plates, foggy emulsions, etc.



THE AMATEUR AND HIS TROUBLES



Conducted by SIGISMUND BLUMANN

Waterproofing Prints

Kodalack or Duco Clear may be thinned considerably with Amyl Acetate and in this diluted form prints may be dipped, pulled through evenly but with rapidity and hung by a corner to drain and dry. Drying takes place in a few minutes and the print is now water, weather, and scratch proof. Be warned that the mixture is as inflammable and dangerous as gasoline and should not be used indoors when there is an open flame even in another room.

Contrast Developer in a Minute

It is not generally known that a closely limited amount of Formaldehyde added to any developer, especially the M. Q. will increase contrast considerably. Use it in drop doses, as you would bromide. Too much makes the emulsion brittle. Also avoid using formaldehyde in unventilated darkrooms as the fumes are very unhealthy, in fact seriously deranging to those with a bronchial sensitivity or easily inflamed eyes. You are, therefore cautioned in your uses.

Putting in Extra Characters in a Group Photo

By Lowell C. Ferguson

I was called upon recently to superimpose upon a group photo, already taken, two extra characters which were not in the original group. After considerable experimenting with more or less success I managed to hit on the following scheme which worked O. K.

The material to start with consisted of an eight by ten photo of the group standing under a grape arbor. The two extra characters who had been left out of the picture were photographed separately, taking care to get the images of the same height as those on the photo. The height of the group was measured first, and when these extras were photographed the camera was moved until the image corresponded, being measured with a rule.

The negative was developed as per usual and a print made which matched the group photo in tone and texture. These characters are now cut out very carefully and pasted on the group photo along side the other characters. This "doctored" print was photographed and diffused very slightly to offset the grain of the paper. The resulting negative was used for contact prints in the usual manner.

A Medium for the Colorist

We have known workers in color to be liberal in their waste of oil-paints who are niggards with the medium. They willingly squeeze out of the tube several times the quantity they can possibly use at one sitting and think nothing of wiping up the residue and throwing it away, yet they cark at a purchase of the specially prepared medium which the makers supply with their products. This quirk of economy may be met by making for oneself a generous quantity of medium which serves well but is not as good as the factory made. It will work in just the same way as the ready-made and may be used as a preliminary coating to prepare the surface of the prints or mixed with the pigment as a thinner and to render it more conductive to an even spread. Just take ordinary floor wax, Johnson's is good, in the common paste form, dis-

solve this in turpentine to make a very thin consistency,—say half an ounce of the wax to eight ounces of turps, and add one ounce of boiled linseed oil. Shake till thoroughly in solution and well mixed and place in fairly hot water, being careful that the glass container does not crack and away from the fire so that combustion does not ensue. Now strain in a glass funnel with a very loosely balled bit of absorbent cotton and keep well stoppered. This will give you about ten ounces for fifteen cents or thereabout but use it with moderation and you will not be troubled by smearing.

Sky Filters

Now and then some scientist rushes into print with the statement that to tint half a filter will not serve to affect half a plate and that the so-called Sky Filters are useless. Let anyone simply perform this experiment for himself: Expose on the ground glass, now obscure half the lens. Is not half the image darkened? Now put on the sky-filter and see if it does not selectively tint the image. If the yellow tinge shows on the ground glass it will affect the sensitive emulsion of plate or film. You need no further proof but the final and clinching evidence is by taking two exposures on plates of the same emulsion of the same scene, preferably with clouds in the sky,—one with and one without the graduated filter. Develop in the same developer for the same length of time and see what you get. Then decide whether you have a need for a filter of that sort or not.

A Bromoil Transfer Wrinkle

We are indebted to Richard Boda for the following. The paper to which a bromoil is to be transferred is sprayed with a solution of a few grains of paraffine to the ounce of gasoline, naptha, or benzine. Spray lightly and evenly and allow to dry before using. We can add that it works like the proverbial charm. The matrix print never sticks and may be reinked more times and run through the press oftener without damage than one would believe possible. Moreover, the ink is completely transferred with less compression and virtually no spread.

NOTES & COMMENTS



Zeiss Invites Pictures

The advertising department of the Carl Zeiss, Inc., 458 Fifth Avenue, New York, requests readers of **Camera Craft** to send action pictures made with Ikon Cameras equipped with Carl Zeiss lenses. Send them to J. M. Rich as above.

A Striking Morton Broadside

One of the most enterprising Commercial Photographers in the West and an originator, first, last and all the time, has issued a broadside that is about as timely and should be as successful as anything that has appeared in the advertising field in recent years. It hooks its appeal to a recent editorial comment of Arthur Brisbane that advertising must sell over-production. The caption on the cover reads in enlarged handwriting: "Yes, Mr. Brisbane we agree with you!" This immediately intrigues and it must be a peculiar individual who is not curious enough to turn over a leaf to find what Laurence Morton has to offer in agreement. The slogan that ties the text together and points to his own business is "Photoadvertise Your Business."

George Murphy Catalog

This old and reliable firm are ready to send their new Catalog 131 to any interested in a complete list of modern photographic merchandise. The pages feature goods made by the leading European as well as domestic producers. Write for your copy to George Murphy, Inc., 57 East 9th Street, N. Y.

Marshall School of Coloring

The initial tour of the Marshall School of Photo-Coloring has been so successful that plans are being made to visit the West and South. The Western itinerary will include:

Chicago, July 6 to July 10.
Milwaukee, July 13 to July 17.
Minneapolis, July 20 to July 24.
Des Moines, July 27 to July 31.
Omaha, Aug. 10 to Aug. 14.

Denver, Aug. 17 to Aug. 21.
Salt Lake City, Aug. 24 to Aug. 28.
Spokane, Aug. 31 to Sept. 4.
Seattle, Sept. 8 to Sept. 12.
Portland, Sept. 14 to Sept. 18.
San Francisco, Sept. 21 to Sept. 25.
Los Angeles, Sept. 28 to Oct. 2.
San Diego, Oct. 5 to Oct. 9.
San Antonio, Oct. 12 to Oct. 16.
Houston, Oct. 19 to Oct. 23.
Dallas, Oct. 26 to Oct. 30.
Kansas City, Nov. 2 to Nov. 6.
St. Louis, Nov. 9 to Nov. 13.

The above tour will be under the direction of Miss Ruth Gross. The Southern Tour will comprise the following cities:

Baltimore, Sept. 8 to Sept. 12.
Washington, Sept. 14 to Sept. 18.
Richmond, Sept. 21 to Sept. 25.
Jacksonville, Sept. 28 to Oct. 2.
Atlanta, Oct. 5 to Oct. 9.
Birmingham, Oct. 12 to Oct. 16.
New Orleans, Oct. 19 to Oct. 23.
Memphis, Oct. 26 to Oct. 30.
Nashville, Nov. 2 to Nov. 6.
Louisville, Nov. 9 to Nov. 13.

A New Commercial Magazine

A publication devoted to the uses of photography in advertising, sales, research, engineering and direct mail exploitation and addressed mail exploitation and particularly addressed to executives in those lines has been started by the Eastman Kodak Company under title of "Applied Photography". The scope of the magazine includes all industrial applications of still and motion pictures, photomicrography, radiography and other forms of photography. This publication should do tremendous things in stepping up commercial photography and commercial photographers.

New Agfa-Ansco Papers

A beautifully gotten up folder from the Agfa-Ansco Corporation of Binghamton, N. Y., exploits two new papers, Indiatone Silko and Brovira. The Indiatone family now consists of ten members, Smooth Buff

CAMERA CRAFT

and White, Fabric Rough Buff and White, Cyltex, Cylko, and Porcelain Stipple, all in Buff and White. The sample print shows a rare quality and tone and it is safe to predict a large demand for these papers. Brovira at this time of writing is not yet ready for delivery but in it is promised a bromide emulsion that hits a new high spot in quality. It is said to have unusual latitude and the makers claim the three grades of contrast, soft, medium, and hard, will show such difference of contrast and shall cover every possible range of negatives.

Two Way Television

Mr. Samuel F. Falk and Mr. H. C. McKay, F. R. P. S., President and Dean, respectively of the New York Institute of

Photography, were guests, last month, of the New York Telephone Company, at a demonstration of two way television.

Mr. Falk was given the use of an instrument at the midtown laboratories while Mr. McKay was in the Telephone Building more than a mile away. A conversation was carried on between the two with all of the ease of a face to face talk. The reproduction in the television was remarkably clear and distinct, while the quality of the transmitted speech was far better than that of the usual telephone conversation. It is a remarkable fact that no telephone instruments were used, the conversation being carried on in the usual manner, any words spoken in the booth being transmitted and reproduced by concealed instruments.



Conducted by G. A. YOUNG

Czechoslovakian Annual

Published by Fotograficky Obzor, Prague, Czechoslovakia. Edited by Augustin Skarda. Cloth bound, 8½"x11", price \$1.80.

Publishers on the continent of Europe are taking a commanding position in the production of the photographic annual. Their leadership is especially evident in the technical excellence of printing and format. Das Deutsche Lichtbildt is the most notable example of this and now Czechoslovakia produces an annual whose technical perfection is a joy to behold. We feel that good reproduction is doubly essential in the annuals for in the final analysis they are serving as a substitute for actual attendance at the various salons and this function cannot be performed unless the full values of the original are preserved. The present volume is the first edition of the book which will be published annually in the future. The sixty-four pictures are well selected to cover practically all fields of photographic endeavor. Especially worthy of mention is Vladislav

Scholz' study of machined gears. Very simple in arrangement the attention compelling power is stronger than anything we have seen for some time. More complex in composition and more strictly in the field of pictorial photography is Jiri Jenicek's picture of a stairway, in which he shows a fine handling of angles. An excellent sense of action and movement is portrayed in a picture of a team of work horses by Ing. Premsyl Koblic and Dr. D. J. Ruzicka displays a fine marine. We have only one criticism to offer. It seems to be an error in format to place a picture that does not show a horizon line in the lower portion of the page with nothing above for the eye tends to include the white space above as sky making it difficult to see the picture properly. This remark refers chiefly to the picture on page forty-five. All in all the volume presents a decidedly strong case for Czechoslovakian photography. Camera Craft Book Service is importing a few copies for readers of this page.

CAMERA CRAFT

Money Making Ideas for Portrait Studios

Published by Charles Abel, Inc., Cleveland, Ohio. 400 pages, stitch binding with flexible Keratol cover. Price \$6.00.

Mr. Abel has performed a real service to portrait photographers in preparing this volume which contains over 250 ideas for business promotion. The author explains that he does not claim originality for any great percentage of the plans presented but he does state what is infinitely more important, that each plan has worked well for someone. In other words each plan is really practical when applied properly. Obviously all plans are not suitable for any one business, but the intelligent reader can readily choose those which fit his needs. We feel safe in saying that there is not a studio that will not find at least one means of obtaining business, explained in this book, that they have been neglecting. For the vast majority of studios this volume will open dozens of new avenues to increased business. Not only is the general plan explained, but the wording and make-up of such printed matter as should accompany the plan is also supplied. The book even includes a set of five speeches on various aspects of photography appropriate for public gatherings. We consider this one of the most valuable books ever published for the portrait photographer, a book which deserves a place in every studio.

German Books

We wish to report the publication of three books from the house of Wilhelm Knapp, Halle (Saale), Germany. If more detailed information is desired we will be pleased to supply it by letter.

Anleitung zum Kolorieren photographischer Bilder, by G. Mercator Das Photo-Jahr 1931.

Die richtige Belichtung betrachtungen und Behelfe, by J. Rheden.

Similarly, from the house of Guido Hackebell of Berlin:

Wei Entsteht Ein Amateurfilm, by H. Lange.

Abridged Scientific Publications

Volume thirteen of Abridged Scientific Publications from the research laboratories of the Eastman Kodak Co. is now available. It contains a collection of scientific papers prepared by the investigators of that company during 1929, many of which have appeared in various scientific publications and magazines devoted to photography, but none the less valuable for appearing between the covers of one volume. Most of the papers are of a highly technical nature and consequently the publication is chiefly interesting to those with scientific training. Obtainable from Eastman Kodak Company, Rochester, New York.



JULY, 1931

CAMERA CRAFT

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Child Portrait

Herbert Lambert

CAMERA CRAFT

A Photographic Monthly
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SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California

FOUNDED MAY 1900

VOL. XXXVIII

JULY, 1931

NO. 7

Herbert Lambert

By Alexander Leventon

(Illustrated with Lambert Masterpieces)

If ever an opportunity should present itself to me to devote my time to studying photography, Herbert Lambert would be the man I'd go to. There is a Tradition in whatever Mr. Lambert does. A culture, and a refinement of a true master. With him one has the feeling of seeing everything done "just right". His work is so logical, so perfect, so sincere and as simple as only the greatest artists can do it. To him artistry is just a deep common sense combined with soundest technique. I should say technique on a scientific basis.

The extraordinary concentration upon the personality of his subjects, whether it be a boy of seven or a man of seventy, the perfect grouping of masses of light and shade, make him one of the greatest portrait photographers of today and one of the very few who carry on in their work the true traditions of the great masters of portrait painting while giving us a refined and delicate photographic quality which to him is beautiful and wonderful in itself.

In him we find the true enthusiast of the photographic art, not the kind who show their enthusiasm by long and loud speeches and big gestures, but the true refined enthusiast who deals with each subject as with a new problem, free from any conventional methods and above all with deep interest and true *love*.

Herbert Lambert was born in Bath in 1881. His father was a portrait painter and a photographer and founded a photographic business in Bath, which was taken over by the son at the age of twenty. In 1926 the firm of Elliott & Fry, Ltd., invited Mr. Lambert to join them as managing director, which position, however, does not prevent him from continuing his work at his own studio in Bath. He is an Active Member of the London Salon, a Fellow of the Royal Photographic Society, where he has served on the Council for many years, and also a member of the Council of the Professional Photographers' Association.

There is nothing "striking" or "sensational" about Mr. Lambert nor about his methods. "My methods," says he, "are matter-of-fact and ordinary; for my own belief is that a fine print is just the natural outcome of a good negative and having secured the right negative, the way to use it to full advantage is to select the right grade of paper and follow the directions issued with it." Control? By all means! He can do so much with his lighting; why think of pencils, brushes, knives, and what not, every time the word "control" is mentioned?

His favorite camera is the Reflex with a very fast anastigmat lens such as the Zeiss F:2.7 Tessar for example. He believes that instantaneous exposure is almost a necessity for a successful portrait. Not exactly that he wants to "catch them alive," as Pirie McDonald once put it, but then why inflict upon the sitter the additional strain of freezing himself into motionless pose upon command of the photographer, when you have mercury vapor and arc lights at your disposal. Do not think, however, that he is opposed to a certain formality of arrangement and pose. What is wanted is a portrait so well "posed" that one is unconscious of it. A portrait can even gain much of its style and strength by showing some of this formality, provided you know your sitter; find a pose which is characteristic of him and place it within the frame of the picture, so as to form a good design and composition.

Your lighting is a wonderful servant to help you. Use it as a means of simplification to give your portrait dignified strength and not as a display of virtuosity in tricks and effects. Mr. Lambert has probably used all systems of lighting in existence, and his book "Studio Portrait Lighting" is undoubtedly the most complete work on this subject. Theoretically he divides the source of light into two types: the point of light as exemplified by the bare arc lamp and the flood light such as we find in a bank of several tubes of Mercury vapor, mounted side by side, all others being combination of the two types. A most useful accessory of his studio is the set of Mercury vapor "pylons" of his own invention. They are tall and narrow boxes with two pairs of little doors regulating the amount of light. These pylons can be used as flood light when placed on either side of the camera, or behind the sitter flooding the background. His backgrounds are extremely simple. In fact, he obtains the greatest variety of shades and background by using the same white wall of the studio, either completely shaded from the main light, so as to obtain a dark one or by illuminating it with one of his "pylons" until a brilliantly white background is obtained with the subject silhouetted against it.

His favorite printing process is Chloro-Bromide by projection with Mercury Vapour or Quartz lamp as illuminant. He is rather



*Child Portrait
Herbert Lambert*

particular on having the narrow black margin on all of his prints, which he obtains by etching the emulsion with a sharp knife.

His hobby, besides photography, in which he is always a true amateur at heart, is music. In the portrait which I possess and value he is shown at his "Clavichord," of his own invention and made by his own hands. Its tone is a delight to hear and the workmanship a beauty to behold. A few years ago he produced a series of portraits of British composers which was exhibited with great success in the foyer of the Covent Garden Opera House and later has been published as photogravures in book form.

At the time I visited Mr. Misonne he showed me his photo-drawing process which I described in my article in the May issue of the CAMERA CRAFT. This process put up the old question before me: The "Controlled" processes vs. the "Straight" ones. Where does "photography" end and "faking" begin? What is "legitimate" and why? Who is right: The man who finds out that clouds were introduced into the picture and condemns it because "it isn't photography any more" or the man who says: "By all means control your work! If you don't, it cannot be pictorial, it's purely mechanical." Who could answer these questions better than Herbert Lambert? And so a P. S. followed one of my letters to him asking for some light on the subject. Here is his reply: "You have said enough to prove that it is no use trying to find a strictly logical solution of the problem. Suppose, for instance, that the photographic invention had stopped at the point of the production of a negative. Quite a possible idea. Fox Talbot was content for some years to get his faint negative impressions on paper, without any attempt at printing. Well, if matters had remained there, some inventive person probably would have hit on Misonne's idea of projecting the negative on paper and working out laboriously an image by hand. That would then have become the accepted photographic process, and after the exhibitions had been showing such things for years there would be just as logical an outcry against an innovator who introduced prints made by a chemical process. They would turn them down because they were not photographic!"

"There can certainly be no logical laying down the law as to what is right and what is truly photographic on this problem. Even the antithesis—control or straight, falls to pieces when you look into it because there is no end to the control in making a photograph; your point of view is control, your lighting, your exposure, your negative quality and print quality are all subject to control. Every process, carbon, platinotype, gum, chloride, has its own peculiar quality, and you are exercising control when you select one or the other for the print.

"I have often been amused to find myself held up as a champion



Child Portrait
Herbert Lambert



*Portrait, J. C. Squire, Esq.
Herbert Lambert*

of the straight school of photography. T. did this once under the innocent impression that because my prints do not look 'messed up' they had not been controlled in any way.

"I think that all these things must in the long run be left to the artistic instinct of the worker. If he wants to put in clouds, he must do so—you can't stop him one way or another, but if instead of putting in clouds he puts in fluffy blobs of cotton wool, then is the time to tick him off; not for trying to control his print, but for being a clumsy muddler.

"I like that print of you by Hugo Erfurth: a very fine thing with a very fine feeling and strength about it. This looks to me like a good example of a process controlled with a truly artistic feeling. Whatever he uses—his fingers or a brush or just his brains—it does not matter as long as the result is 'all of a piece.' There, I am afraid I have left you just where you were when you wrote that P. S. to your letter."

Note

Mr. Leventon is now preparing an article on Marcus Adams. The prints to illustrate it are already here and they have that charm which one has been taught to expect of Adams. Our own Thumbnail Biography of the artist was purposely sketchy but Alexander Leventon was with his subject and his text is intimate and authoritative.

CHANT OF THE ROAD

By C. R. Wylie, Jr.

It's spring, golden spring, and the rogue in my blood
Awakes with the season, and with it a flood
Of vigor and power and restlessness, too,
For April's red wine is a dangerous brew.

So I'm up with the sun in a world that is filled
With songbirds whose voices no longer are stilled.
The wind's in the treetops, the road's at my door,
To lead me to spots that I've not seen before.

I'm young and I'm happy, I'm sturdy and strong.
Time passes on wings as I travel along;
Miles are forgotten, the road is the thing,
Youth and the road and the fact that it's Spring.

People and places and things to be seen,
Skies that are cloudless, and trees that are green,
Sunlight and shadows and breezes that blow,
The moon and the magic that lurks in its glow.

So I voice it again, the song of my heart,
Ringing at dusk as it did at the start
From the hills and the woods and the river's fair shores,
"Praised be the gods for the great out-of-doors".

The California Camera Club Comes Back

By HERBERT BRENNON

(Illustrated by Mr. and Mrs. M. K. Curtis)

This would be departmental material and appear under Club News were it not for the important fact and no less important factor that there appears an illustration in the narrative of how a photographic club may return to photographic distinction when it becomes photographic minded.

The traditions of the California Camera Club are noble. The men whose efforts founded it were enthusiasts who craved a place where they might foregather and share a common pleasure. They founded a camera club the objects of which were to be camerawise and not otherwise.

The little old rooms were apartments in a temple and the trays were almost shrines. Ah but those were the days! Rabe, Kales, Goetz, Neyman, Mackintosh, and the host that made Salons knew there was a group in far western San Francisco that had to be reckoned with when the awards went round.

The point this brief narrative shall score is that there is as much and as fine talent now as ever. That the C. C. C. has as many pictorialists as then though their minority is lost in the list of Associate and Social Members who are supposed to maintain the overhead and who certainly do cause a goodly part of it.



The Coast Sentinel

M. K. Curtis

When the Associated Camera Clubs dethroned the Los Angeles and placed the California Camera Club so near the top, history turned back a score of years. The prints that hung on the wall on Polk Street constituted a respectable Salon. Membership voting somewhat tarnished the glory,—popular vote never yet established quality,—and magnificent pictures like Love's Yosemite were found to be less popular than others that had far to go to equal it. But the consensus excluded few really meritorious if it did include one or two mediocrities.

Miss Evelyn Young, now Mrs. Curtis, had done yeoman's service in mustering the clans and exciting the ambitions that flagged erstwhile. The showing is in a large degree to be credited to her courage and efforts. Her own pictorial work was not the least part of the best shown and we hope Mrs. Curtis may find it her pleasure to abate none of the zeal of Miss Young. In fact we count on Mr. Curtis to aid and abet, himself being an enthusiastic amateur.

It was somewhat in the way of a laugh on the Editor of this magazine to find that the dancing and card playing which he so deplores on every occasion had not hindered the club from a national achievement. Perhaps he would retort that he never doubted his home club could achieve when they stopped dancing and card-playing long enough to do something with the camera. Perhaps he is right. But the facts are interesting and we look to see members of the C. C. C. striving to emulate other clubs by having a respectable number of representative contributors and a more than respectable quality of prints at the leading Salons of the world.



Early Morn

Evelyn Curtis

Recollections and Personalities

By WILLIAM ALEXANDER ALCOCK, F.R.P.S., L.L.B.

(Illustrated by prints from the artists named)

(Final Installment)

Boston has two active organizations with which are familiars. They are the Guild of Photographers of the Society of Arts and Crafts of which Frank Fraprie is the Dean, and of which I am a Master Craftsman, and the other is the Y. M. C. W. Camera Club of which the President is also Mr. Praprie and of which Raymond Hanson—the 18x22 bromoil expert—is an active member.

I have never been able to strike Los Angeles when either of their salons were open, nor had the pleasure of meeting any of the Los Angeles photographers in person except that most interesting chap and artist, Edward Weston. I have, however, had quite a correspondence with John C. Stick—both photographic and professional, also for many years with Mr. Louis Fleckenstein who did me one of the greatest favors one photographer ever did for another—that is in sending to me a young lady of whom he had made many exhibition prints, and whom I have found to be the best model I have ever used, Miss Bettala Rubino.

Four San Francisco photographers I am fortunate to call friends,—Anson Herrick, John Paul Edwards, W. E. Dasonville and Sigismund Blumann. Herrick and Edwards I usually see when they make their annual visits to New York. Sig. Blumann never comes East without letting me know.

One cannot think of San Francisco without immediately bringing to mind a lady with a most charming personality coupled with a keen mind and a very active body—Miss Ida M. Reed, the owner and manager of this magazine. No wonder CAMERA CRAFT is so successful under the able management of Ida Reed and Sig.

I have not been in Seattle since taking up photography and therefore have not had the pleasure of meeting personally any of that group of well-known workers. However, Christmas never comes around without bringing a Christmas card from Doctor K. Koike.

And speaking of Christmas cards suggests the pleasant practice—happily growing more and more prevalent each year—of pictorialists exchanging Christmas cards made in most instances of a well-known photograph of the sender. It is always, to me, a pleasant task on Christmas Eve to go through my lists and send to all my friends in photography (except those I may inadvertently overlook) one of my miniature prints.

*March Snow**Dr. E. P. Wightman, F.R.P.S.*

I should like to see the practice grow more and more in the future than it has in the past. We are one big brotherhood and anything which fosters the fraternal feeling operates for the good of all.

Another regular visitor to New York is Forman Hanna of Globe, Arizona, who, with his charming wife, comes East every so often. I had the pleasure of spending a week with them in Globe last Summer and came away more impressed than ever with the enthusiasm of that artist who with no one except Mrs. Hanna with whom to associate in the pursuit of his hobby—with the thermometer so high he can only work in the Winter time, and that only between the hours of five and seven a. m., keeps at the game and annually provides his quota of exhibition prints. I hope for his sake that Globe wins the pennant in the Arizona State League next Summer.

From Globe I went on to Santa Fe and spent a most delightful week with friend Parkhurst, a professional photographer, with a soul for the artistic. He is a modest gentleman and has, on that account, been diffident about sending his stuff to exhibitions, but he promises that he will do better in that regard in the future.

I stopped over in Denver on the way back East from Santa Fe to see Clark Blickensderfer, but missed him, but did meet a young man with whose work I was familiar, Robert A. Officer, who is a comer, and who will be heard of from now on.



Reserve Power
John Allen

Though never been able to accept the invitation from the Portland, Maine, Society to participate in their annual function—nor have I had the pleasure of meeting any of the members of that Society, I have kept up an intermittent correspondence, latterly neglected, with Mr. Francis O. Libby, F.R.P.S., which has been very pleasant.

These wonderful acquaintanceships are not limited to the United States, but extend into foreign lands. One of the very pleasant things connected with my photographic career has been the association with the Royal Photographic Society. The Royal was the second Salon to accept a print of mine (the first from Pittsburgh) and since then relations with the organization have been most cordial. I especially remember one summer a few years ago spent in London. The Royal people were getting ready for their salon. I never saw a man work any harder than did J. Dudley Johnston, Hon. F.R.P.S., the Chairman of the Exhibition Committee, one of the finest men to be met. Anxious to get the experience of handling a big show, I volunteered to help, and was assistant to R. H. Lawton, F.R.P.S., and J. B. Portway, Jr., in unpacking prints for Mr. Johnston to list and paste with a number on the back of each print. Among other exhibitors met in London none left kinder recollections than Bertram Cox, who took me to his house for dinner and a long talk, and who wound up the evening by giving me six of his valuable bromoil prints. Herbert Bairstow, F.R.P.S., was kindness itself. I had the



Smoky City
Ralph B. Bonawit

pleasure of first meeting him when he called upon me in New York some years before. While in London he brought with him to the rooms of the Royal some bromoil materials and gave me a lesson in bromoil transfer which was most instructive and helpful.

S. Grimshaw, F.R.P.S. then the Manager of the Vitegas Company, and I also had a bromoil night at the R.P.S.

H. H. Blacklock, the Secretary of the Royal, has shown every courtesy possible, as have his assistants.

There is a photographic dealer in London who has a world-wide reputation as a photographer and who, while he runs his shop on a thorough businesslike basis, nevertheless has, and shows a feeling of friendship which is separate from his business. A trick of his, and one which he plays often, is to invite an unsuspecting customer to come to lunch with him, and then to take his guest to one of the most exclusive clubs in London and set him down before a regular banquet. This genial host and Prince of Goodfellows is James A. Sinclair, whose Christmas Card is always a beauty.

*Portrait**Louis Fleckenstein*

To visit London without calling at Little & Co. and seeing Mr. F. J. Mortimer would be wrong. Mr. Mortimer is as interesting as his photographs are beautiful and hospitable to a degree.

Swan Watson, F. R. P. S., whose death has but recently occurred, was most agreeable to the American photographer visiting the British Isles. I remember, with keen pleasure, how he treated me on the jury at the Royal, giving me a button-hole of white heather, and inviting me to sit beside him, so that, as he expressed it, "You will not feel strange."

Fred Judge, F. R. P. S., whose beautiful photographic post cards are in a class by themselves, and Alexander Keighley, Hon. F.R.P.S., that courtly gentleman, were most cordial at the Royal, as was also Mr. Arthur C. Banfield whom I first had the pleasure of meeting at a dinner in his honor given in New York by Mr. Tyng.

One of my pleasantest recollections of the British Isles is of a trip made to Liverpool. When on the dock, I found Chris Symes waiting to welcome me. He took me to his home—a favorite trick of pictorialists the world over—and made me bromoil transfer and took me down to the rooms of the Liverpool Amateur Photographic Association and introduced me to Dr. Glover and other members of that organization.

Mr. Leonard Missone I have never met personally, but every year I get from him one of his most beautiful prints as a Christmas Card.

*Child Portrait**Oscar Maurer*



The Castle on the Hill
James A. Sinclair

From the foregoing remarks it must be evident that the pictorial photographer is a friendly creature, willing to extend the hand of fellowship to anyone who is interested in the same things as he is and who is willing to play the game. I am proud of the friends I have made through photography. There is something very pleasant about an enterprise which brings together so many nice people—I have yet to meet one of the other kind—people who with rare exceptions have no secret or mysterious processes which must not be disclosed but on the contrary, are willing to pass on through the photographic magazines—by demonstration and by word of mouth—any new process or device which has come to their knowledge.

To each of my friends both here and abroad I take this opportunity to express my thanks for the many courtesies which have been shown to me, and to send to each and every one of them my most sincere fraternal greetings.

De Finibus

It was with a peculiar pleasure that I read the manuscript of Bill Alcock's narrative of men and places which have been familiar to me for years. That pleasure repeated itself in reading the proof and again when each issue of this magazine came from the presses. I wondered at first if our readers would feel the same. Letters began to come in, not only from old timers like myself, but from young men and women who seemed to get from the text what I got,—what only Bill Alcock could put into plain telling and mere mentions,—a wonderful human appreciation of his friends and a no less wonderful appreciation of the achievements of other men than himself. Bill lives a rarely unselfish life and when in fifty or sixty or seventy years his biography is written there will be better things to say of him than that he is one of the eminent testamentary lawyers of America, one of the noted pictorialists, one of the photographic enthusiasts. It will revert to a credit that transcends this existence, the unselfish living and ever available help and encouragement which he gave to his kind. William Alexander Alcock lives his happiest hours in contemplation of the good in his friends and his pay is in the multitude whom he has endeared to himself.—S.B.

Glacial Heights and The Camera

By ALBERT REMMEN

(Illustrated by the Author)

A feat accomplished—the topmost summit—a feast down upon the surrounding glories, these are my expressed feelings from the highest points of fifteen major mountains of the Great Northwest. The exhilaration at the time is one of mingled grandeur and shouting. However, a later realization that the attendant beauties that manifest themselves in myriad forms, abide not upon the highest summits, but in the humble lowlands, the swinging valleys, and on the buttresses of the “shrine” itself.

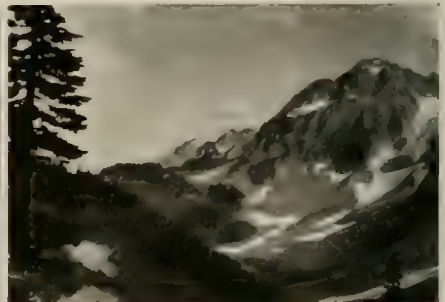
Therefore, speaking from a camera enthusiast's standpoint, I have often regretted that I did not confine most of my time and energy to the exploration of the surrounding parks (mountain meadows) and small peaks. It is from here that the mountain lends itself best for the most interesting views.

Through actual observation and results a color (yellow) screen is indispensable in mountain photography. I have not delved into the exact technical terms for its use, but to me it is an “equalizer.” It registers purer forms and tonal graduations from the furthest point to the nearest, with due appreciation to the foreground. This is well seen in the two pictures, “The Most Northern Cascade Divide.” There have been warnings given regarding the use of color filters, as it often produces an over-correction, but this point is small compared with the better results obtained through the consistent use of one.

Failures in mountain photography resolve themselves mostly into formless record scenes which indeed are in the majority (not taking into consideration errors in exposures and the neglect of proper protection of the film from direct sunlight). The biggest mistake comes through lack of picturing the subject of your view—what it will be on the print, so to speak, before it is taken. A friend asked why a



Mount Jefferson, Washington



Cascade Pass, Washington



Upper left, Lake Ann, foot of Mount Shucksan, Washington. Upper right, Pack Train, Mount Rainier, Washington. Lower left, Indian Beach, Oregon. Lower right, Up Mount St. Helens.

view of a distant pack-train coming across a snow field would not make a good picture. A glance told that the reduction of the scene to my camera picture size of $2\frac{1}{4} \times 3\frac{1}{4}$ would leave doubt as to exactly whether they were horses or not on the finished print.

On taking the picture "Pack-train, Mt. Rainier," my only worry was getting that part of the pack-train coming to the left in a correct distance or position so that it would, beside breaking up the foreground, lead the eye into the other part of the pack in the background. It is such previous planning and "picturing" that brings the best results.

On high glacial fields it is no small wonder that a bewildered feeling seizes the camera-man as to what the correct exposure should be. Picture yourself on blinding snow, looking at the world through dark-colored glasses, with grease-paint on your face from ear to ear, a head covering jammed down on the head, and to add to discomfort, protective neckwear. The balance of your cumbersome outfit need not be mentioned. Nevertheless, from ten o'clock in the morning to three in the afternoon the sun's intensity of light is the greatest, and on snow fields between that time the safe rule to follow is to use $F:32$, aperture, at $1/25$ speed, as the basis for exposures. Care, however, should be given to allow for increased exposure before and after the above stated hours. This also applies to close-up dark-reflective objects.

*Angora Park Country*

The picture, "Crevasse Work—Mt. Rainer," was taken by the following deductions: The day being bright, the above-mentioned basis of F.32 and $1/25$ was used. Next, close-up groups ordinarily take F.16 at $1/25$, but for fear of over-exposing the snow I compromised by making the lens aperture F.22. And now, in order to take care of the people that were moving, the shutter speed was set at $1/100$ of a second. So to adjust the speed and lens power for the correct exposure of the scene, the aperture opening was moved from F.22, through F.116 to F.8, which is following the camera speed and aperture scales of multiples of two.

The spirit of achievement is stressed with great ado in many books on mountaineering and further illustrated with scenes of the various attainments. The noticeable point in many of these scenes, or rather illustrations, is the lack of definite comparative values. This now brings us to a most important feature in mountain photography—human interest. By that is meant a certain something with which the subject of your picture can be measured easily, strengthening its qualities as to vastness or grandeur. This measuring stick, as one may call it, can either be by the use of a person, tree, animal, or any object, that makes one readily grasp the relations of true values. This idea was carried into effect in the two pictures, "Early Morning—Sugar Loaf Mountain" and "The Angora Peak Country". An attractive way to treat a mountain scene that has no strong human (or comparative) interest is by the use of overhanging or the enclosed branches of trees on the top or sides of the picture space, which gives an added sense of dignity and beauty.

(To be continued)

Snapshooting De Luxe

By SIGISMUND BLUMANN

(Illustrated by the Author)

One of the useful directions to novices graduating from the Brownie to a camera that has variable apertures, timing and focusing devices, and so forth is to set the shutter at $f8$, to rack out to infinity for distance of 25 feet for ordinary distances, to time at $1/25$ second and shoot. The camera whether it have a single meniscus or the most expensive anastigmat is made to work just as the Brownie did and is proof against error.

From this point on the wise instructor suggests that if the light be unusually bright the aperture may be reduced or the time shortened and it is explained that cutting down the aperture will make things near by and far off more and more equal as to sharpness of definition proportionate to the size of the hole through which the light comes. That if pictorial differentials of light and planes, aerial perspective, be desired it might be well to work at larger openings and shorten the time. Furthermore, that racking the bellows in or out according to the position of the main subject or point of interest intended to be shown might be good practice.

Along comes the highly orthochromatic, very rapid emulsion which puts in the hands of the amateur a wonderfully useful or very dangerous material. He can make better pictures than ever was possible even to the adept and he can spoil more material than he ever did according to his willingness to learn and his ability to do ordinary thinking.

Agfa Plenachrome and Eastman Verichrome rollfilms and film-packs offer a new sort of snap-shooting. In the first place it is no longer necessary to sacrifice definition by opening the lens wide because the light is not good. The speed of the emulsion takes care of that. One need not lose the beautiful cloud effects because it is necessary to work without a color filter or risk motion and blur by long exposure without a tripod when using a filter. One may now put on a four time ray-filter and get ample exposure in a twenty-fifth and even a fiftieth of a second.

Evening, glorious sunsets, dawn, gorgeous sunrises are possible to the beginner with or without filters. The yellow or sanguine light actually speeds up the emulsion. The makers claim the sensitivity increases only at the green and yellow portions of the scale but my own experiments have proven to me, at least, that an appreciable portion of the spectrum lying between the yellow and the red are stepped up.

It may be pertinent and timely to say, too, that with the access of speed comes a new technique in portraiture and group snap-shooting for the amateur. No more the black band of nothing beneath the hat visor, the round black hollows under the arches of the eyebrows, the deeply graven mug-lines and nose-shadows. Outing pictures of friends can be made which will not lose us those friendships. In the woods the exquisite lights and shadows that make woodland photography worthwhile can now be caught and the final prints need not look like the splatterings of a defective airbrush. Summer is here and the light is intense. Nothing so easily deceives as intense light for it also casts dense shadows. The new emulsions are devised to subjugate the perversity of unequal lighting to your intent and purpose.

So Snap Shooting De Luxe is offered to all on a silver platter and ready cut for service. Especially novel is the double coated roll film and filmpack with a slow and fast emulsion superimposed. What the slow emulsion does not catch the fast one will, and what thinness is gotten by an overexposure is built up and rendered snappy by the slower sensitivity. Really you now have not only a De Luxe but a possibility that is virtually a certainty.

A few words of warning. With the new emulsions cut down the time by from one third to one half or reduce the aperture by an equal proportion. If this complicates matters in your mind and frightens you, go ahead and use the same old conditions. The latitude of the emulsion will probably save you. The manufacturers are wonderfully beneficent fellows and what they cannot produce for the amateur the careful Photo Finisher supplies with his modern machinery and highly skilled care.

HETERODOXY

By Bert Leach

Gray-headed, empty-pocketed, forsooth—

Little enough my years have brought of pelf;
But my two eyes they have not closed to truth;
They have made no man's shadow of myself.

Freighted with priceless opportunities

They've been—for what else is an eager boy?
Some few, perchance, I've had the skill to seize;
More have eluded. Life is an alloy
Of fine and base. Yet will I stand alert,

Trusting the years to come for work to do;
They shall not find me idle or inert

Till breath be gone. And if I live anew
Of all I find then, may a job be first—
Grant that, Old Time; then come and do your worst.

Touring California Gardens

Second Series

By CHARLES A. HARRIS

(Illustrated by the Author)

It is safe to say that wherever there are homes there will be flowers—that we welcome their cheerful presence—that custom does not stale their infinite variety and if the time and attention devoted to garden clubs, plans and planting, better homes and gardens, study hours, lectures, etc., are any indication, one might conclude this to be a capital back-to-the-land proposition. Flower culture is indeed a rare enjoyment but, addressing those whose chief interest is the camera as a means to satisfy their love of pictures, our subject matter is hoped to illustrate how amateur photography and an interest in gardens may be combined into a fascinating pursuit. Probably no two will ever work out plans that are identical or interpret pictures alike but the important thing is to decide upon something and get started. A point to stress is that a world of interesting things exists outside our little home garden and can be made our very own by putting the camera to work. This will broaden one's knowledge concerning beautiful creations of the garden and our acquaintance with those we meet. Of course one should engage in any avocation with sufficient love and enthusiasm to see it through but grant this and then suppose that one begins operations by making sure of the photograph first. Watch the developments and get the subject in the perfection of its bloom. This first important step accomplished there follows at any convenient time, the pleasure to locate the specimen and the interesting details connected with it.

By far the larger part of the specimens that have come my way were photographed before I learned what they were and for a novice, it affords great pleasure to work things out in this novel manner. If rightly made the photograph should be as useful and more durable than a collection of pressed flowers, a method which botanists often use, though the colors would be lacking. In the end we shall have some popular process that will also make the photograph talk in this respect. The print for this purpose is one not necessarily of wire sharpness, though this may happen with small stops, but a print that clearly defines full detail. Botanical knowledge with its technical language, is easily forgotten and a reference botany of one's own making will, I am sure, be highly valued.

The mountain trails have always held a special lure for this writer and these little journeys during blossoming time first aroused

*Wistaria Speciosa**Echium**Yucca Gloriosa*

my interest in this matter. As a consequence perhaps, my keenest interest since that time has always been with the unsophisticated charm of the wildings. And the Photographs? Well most of them, if you come to think of it, are treasured because of memories or experiences they graphically recall.

While often cultivated or hybridized out of their original state and condition it is true that California, particularly the southern part, affords today a wonderful opportunity to study in the open a variety of unusual plants, shrubs and trees from many parts of the world. The first gardens of this region were those of the Missions and with them began the introduction of exotics—right from the beginning. An important feature of primitive gardens, the world over, were the medicinal herbs and so these together with flower seeds were brought by the Padres on their weary trek from Mexico—the latter in order to grow flowers for the altar and for church festivals. Pioneering of whatever sort usually meant to bring along everything necessary to make a start. As time went on many other things came in the same way.

As the Missions got under way seeds and cuttings were passed from friend to friend (there were no florists in those days) and home gardens began to appear. Here and there they exist today—gardens of the original type—and Spanish people of the old stock quite naturally prize these old time flowers because of tradition and sentiment—even as you and I.

It is due to the fact that California, as well as Arizona and New Mexico, originally belonged to Mexico and was settled by Spanish speaking people from that land, together with the establishment of the unique chain of Missions that the southwest has for us today certain elements of romantic interest. We celebrate with Fiesta and Carnival in memory of these pioneer days but modern



Collistemon Speciosus
(Bottle Brushes)

progress has pretty well smothered such evidences of Spanish life as now exist, excepting that to be found on some of the large ranches. Here the fortunate guest may sometimes contact a genuine example of the old Spanish days — a sort of isolated principality where the inhabitants are descended from the early stock and remain true to their inheritance. The following is taken from a description of a recent visit to one of these famous old ranchos. "It is charming—old grape arbors—a lovely old adobe with thick, four-foot walls—old walnut and rosewood furniture from Spain—a writing desk made for some traveling bishop to take with him in his carriage —

wide, old fashioned beds—great copper kettles made by patient Indian hands for the trying out of tallow and with all a traditional hospitality that prompts the Spanish host to say to his guest 'My home is yours, Senor,'" In this connection it is of interest to realize that in some parts of New Mexico, even today, all public documents such as election and court notices, etc., are printed in both Spanish and English. They are perfectly good American citizens of their state but have not given up their race allegiance.

But to return to our subject.

A stout shrub associated with and reminder of old Mission days is the Malva Rosa, popularly called Mission Mallow (*Lavatera Assurgentiflora*). It has large, maple-like leaves and blossoms of rose-purple, with dark red veinings, both of which have long, drooping stems with upward turn at the ends, *assurgentiflora* meaning flower that rises. It thrives under adverse conditions and has sometimes served the purpose of a windbreak.

The Tree Tobacco (*Nicotiana glauca*) also called Wild or Indian Tobacco is a native of Argentine, introduced and cultivated as an ornamental during the Mission period but today is more or less a tree-weed, found in many waste places as well as in gardens. The young specimens are especially attractive with long stalked, bluish leaves and conspicuous panicles of greenish-yellow flowers, tubular in form. The dried leaves have been used for smoking purposes by primitive people but the discriminating smoker would probably classify them along with the cabbage leaves.

Among California's sub-tropical plants it is interesting to observe that some of them blossom during our winter months which

probably corresponds to the summer season in the land of their origin. As a result the sensitive and tender ones are fortunate if they succeed in escaping Jack Frost.

Of these the Rice-paper plant (*Aralia papyrifera*) in its prime presents an attractive display of cream-color bloom in shape like little woolly globes and draped with extremely large fingered leaves. Look closely at the illustration and what might seem a number of small leaves are really single leaves with long fingers. This plant is the source of the delicate Chinese rice-paper much used in that land and Japan for various artistic purposes. A native of Formosa.

Another shrub sensitive to frost is the regal Poinsettia (*Euphorbia pulcherrima*) made familiar by the ubiquitous post-card but commonly to be seen only in warm countries. In California they brighten the gardens from November throughout the winter but unfortunately the leaves rarely last out the season. This is generally due to frost together with a tendency of the plant to shed its leaves early. While on this subject it is of interest that the flower is comprised within the central cluster and the bright-colored bracts are not flower petals, as many suppose, but true leaves underlying the flower. Descriptions often refer to the upper and lower leaves. We have this beautiful shrub from Mexico where it grows wild in many parts and also much used in cultivated gardens. However it is not known there by the name we have assigned to it but by several descriptive common names. Among Spanish speaking Californians it is known as Flor de Noche Bueno, intended to signify flower of Christmas Eve and it seems appropriate along with the holly to think of the Poinsettia as a Christmas flower.

Many of the specimens that grace and beautify California Gardens are native of Australia. One of these frequently seen is called Bottle Brush (*Callistemon Speciosus*) a flower that takes the form of a compact cylinder about the branch, the stamens bristling from all sides. They are usually bright red and the yellow anthers serve to make them sparkle. This species develops into a small tree with graceful, drooping branches.

Another tree-like shrub from Mexico is called Angel's Trumpet or by Mexicans Floripondio (*Datura suaveolens*). The large pendulous blooms (trumpets) are white and very fragrant. One will not mistake their presence, even in the dark, the fragrance reminding one of orange blossoms.

An interesting specimen from the Canary Islands is known as Echium; also called Honey Plant because the blossoms secrete that which the bees and humming birds ardently seek.

Surely a thousand bees or at any rate a sizeable flock, hovered about this plant when the photograph was made but I guess they moved too fast to get their pictures taken. These columns are about

six feet high, the upper half a dense panicle of blue tubular flowers partially hidden in leafy calyces.

Everyone knows *Wisteria* but here it grows most luxuriantly—a special glory of California springtime. The illustration includes but half of this trellis while the flowers also climb to the top of the palm tree and at the right jumps the trellis to adorn the branches of neighboring trees.

The gardens and the wayside frequently provide specimens of more or less decorative plants which are of sub-tropical aspect and have an appeal to the stranger and the tourist. For instance mention might be made of the *Yuccas*, the *Aloes* and the *Agaves* which have some points of common resemblance.

The *Yuccas* in flower, especially when growing wild in certain localities among the mountains of Southern California is a striking and splendid sight. They are native to certain districts from Central America to and including the southern part of United States. There are several species, the *Yucca gloriosa* being most commonly found under cultivation. The large panicles (the species *Yucca Whipplei* five or six feet high) are made up of saucer shaped, waxen white blossoms which in the *Yucca gloriosa* rises from the midst of bayonet like leaves. Mature plants generally have a short trunk—the young specimens growing close to the ground.

Aloes are mostly from South Africa. The *Aloe arborescens* which is our commonest specie has rosette-like clusters of succulent tapering leaves, which hooked edges and from among the leaves in early winter rises the flower stalk, topped with a dense, cone-shaped spike of red tubular flowers. The old plants develop a much branched trunk which forms a roundish clump five to six feet or more each way and as many as fifty of the bright red flower spikes (Christmas candles) may appear upon a well grown plant.

There are many species of *Agave* most of them native to Mexico. They are exceedingly useful plants among the native races—the textile fiber being of first importance in their domestic economy while it is from certain varieties, called maguey by the Mexicans, that the fiery national drinks, pulque and mescal are produced. In this genus is also included the celebrated American Century plant (*Agave Americana*) which it seems does not require a century but may be looked for to bloom any time after eight or ten years.

The *Dasyliirion* also called Saw-toothed Lily, a native to the desert regions of Mexico, is often seen in the gardens. The stiff, slender leaves a yard or more long have notched edges like a fine saw and tipped with sharp points which precludes any familiarities. Like others of similar type the principal decorative value is the flower stalk, ten or a dozen feet tall which bears greenish-white blos-

soms. This also is one of the plants that serves many useful purposes among the native races.

The palms of California, so conspicuous a feature, have been given brief mention in a previous article, through the kind offices of *Camera Craft* and *S. B.*, but we are presenting one for the purpose of showing how really beautiful a palm can be when dressed in its Sunday best. And to give full measure the Phoenix sylvestris merits a word, being unique in some respects. It has a neat, rather slender trunk and this is topped with a dense crown of comparatively small feather leaves which takes the form of a compact and symmetrical globe

Perhaps no accurate count has yet been made but it is something of a surprise to find more than a hundred different species of palms are said to thrive in the Santa Barbara region. However, to the casual observer, many of these look much alike and only the experts would be interested in what made the difference.

(To Be Continued)

Note: In the next issue Mr. Harris goes into the practical ways and means of photographing in the garden. There are many more illustrations all of which show why this author is an outstanding authority on Flora Photography.

The Whole Secret of Exposure

By ONE WHO KNOWS NOTHING ABOUT IT

Let those of you who expect a deeply learned treatise on Exposure pass up what follows. I really know nothing about the science of photography and less than that about apertures and timing. But my negatives as they come back from the shop ready developed and printed for me average ninety percent good. How does that compare with yours, Mr. Expert?

My first camera was a Brownie. It seems to me I have read and heard several Salonists say something similar. It made no demands on my knowledge for there was only one opening and one time for snap-shots and as long as I refrained from shooting before the sun was well up or after it had commenced setting results were satisfactory. But like others the ambition came into existence to own a real camera with a real lens and all the appurtenances and dodabs that go to making real "Outfits". I got me a real folding pocket Kodak with an anastigmat lens rated at f4.5 and likewise at sixty odd dollars.

Do I regret the expenditure? Was the move a bad one? No to both. Now pictures may be taken almost at daybreak and by the last lurid rays of sunset. The pictures are clearer, sharper, better. The pride of possession is worth the money.

Alas! the f4.5 lens had other apertures. Where the Brownie only demanded moving a jigger to and fro, this advanced equipment called for setting, focussing, and choosing from among many apertures. The f4.5, f6.8, f8, f16, f32. When, which, why? Then someone told me that for long distances the exposure was to be shortened. Imagine this dub holding his head in his hands.

Books and tables were bought. Einstein should be a good photographer. If I could have memorized those tables and remembered those computations I should drop photography and go into astronomy. Some like to use amateur photography as a stepping stone into the higher sciences. I wanted and still want to be merely a snap-shooter who gets his money's worth out of the game and who will have something to show at the end of the season of which he may be reasonably proud and with which he can interest his good friends.

What to do. Easy enough when told. Buy an exposure meter and have that device do the estimating of light value and the computing of exposures. That is what I did and the darn thing is uncanny in its accuracy. Or it may better be said that the reasonable accuracy of the meter plus the latitude built into the emulsions by the makers combine to enable me to get good pictures though I know nothing about exposures. And if this is encouraging to some others who are letting their cameras get rusty because they do not care to become expert photographers and still want to snap-shoot, then this space has not been wasted by the publishers.

COME AWAY

By A. G. Miller

Away from the city's smoke and din,
 Away from its strife and glee,
 Away from the city's brick and tin
 Where frowning walls our souls shut in,
 Come, fly away with me!

Fly away to country lane
 Where by the wayside grows,
 Loved by sun and kissed by rain,
 The bloom of the sweet briar rose.

Away where the waving asters sway,
 Away where the breeze is free,
 Away where the bluebirds sing and play
 And Nature calls in accents gay—
 "Come, fly away with me!"

Fly away to mossy slope
 Where all the flowerlets blow,
 Filled with joy, upheld by hope,
 The grace of the wild hedgerow.

CAMERA CRAFT



At the Bend of the Creek

Advanced Medal Print

Dr. B. J. Ochsner

ADVANCED COMPETITION

July, 1931

Dr. John Matthew Ames
Olaf Axelrod
Alex Bahnsen
A. F. Barney
Baroness Marian Chiari
Henry Dietrich
Miss Frederika Dolgriff
Dr. P. L. Dutton
H. Evansmith
Dr. Juan C. Field
Mrs. Otto Foss

Harold Fried
Miss Josephine Geraty
Matt Gross
Dr. Chester Gutman
Lionel Heymann
Ned Hungerford
Joseph T. Ingaham
Dr. C. P. Jackson
Harold Jones
R. Kaufman
Alexander Leventon

Melvin Martinson
Dr. B. J. Ochsner
Axel Olson
P. T. O'Malley
Mrs. Jet. Otterman
Dr. Otto Quist
Mrs. O. J. Rebman
Dr. Max Thorek
Prof. N. A. Tonoff
Guillaume Viselli
Miss Jenni Wentworth

CAMERA CRAFT



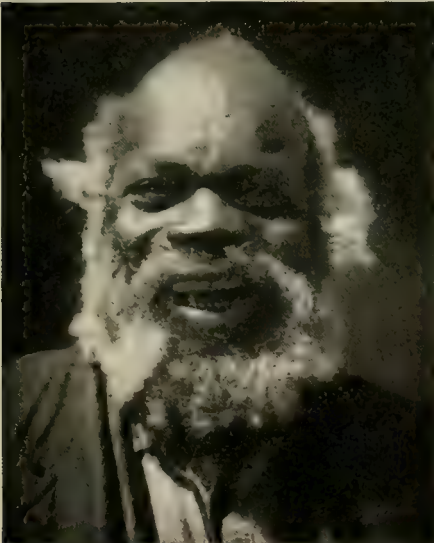
↑ 2

JULY
ADVANCED.

4 ↓



3 →



↓ 5



Second, Shedd Aquarium, A. F. Barney. Third, Dr. F. Cook, Explorer, Dr. Max Thorek, F.R.P.S. Fourth, The Old Slave, Melvin Martinson. Fifth, Morning Sunshine, Lionel Heymann.

CAMERA CRAFT



Ship's Things

Amateur Medal Print

Roderic Pearson

CAMERA CRAFT



J
U
L
Y



AMATEUR



Second, Still Life, O. M. Liang. Third, Shirley, Roy Mingins. Fourth, Dawn, T. Yoshihara. Fifth, Two Old Veterans, Dr. Irving B. Ellis.

AMATEUR COMPETITION

July, 1931

Carmen Albanese
L. H. Benshneider
William H. Boynton
Herman Burton
Roland Calder
B. R. Carter
Lim Eng Chiaw
H. W. Clark
Margaret B. Clarke
Carl Demaree
Harold Doletzke
Dr. Irving B. Ellis
Anthony Glazko

Peter Granger
Miss Marguerite B. Grew
Bernard P. Hansen
Dr. J. W. Held
Stuart A. Hufford
Olaf Igridof
Miss Helen Jahn
Dr. M. T. Johnson
Peder Kofolowsky
P. J. Larsson
O. M. Liang
Frank H. Luwen

Miss Mary P. MacAdam
A. E. Moebis
Dr. Frederic Neumeier
Miss Mary Nunan
Roderic Pearson
Ralph Rex
C. A. Scheinert
W. R. Stillings
Roy F. Stuart
A. I. Tooke
Mrs. Matilda Ulman
Due d'Usomini
T. Yoshihara



ANOTHER LOGOS

Margaret York

(In agreement with Mr. Steele, and offering another thought)

O' thou presumptuous mortal, man!
Of small stature and smaller mind.
Thinkst thou God e'er designed
To sup with thee on bread and wine?

From thy trusting mind cast out
Such foolish thoughts, and think ye not
'Tis part of God's infinite plan
To personally superintend the man.

From God's majestic central throne,
His outlook o'er the universe,
He notes the tread of worlds and suns
As each pursues its proper course.

If one of these should go astray
And take its course some other way
It would eternal discord play
'Mid galaxies of God's design.

But thou presumptuous mortal know
That if all souls astray should go
The universal stream would endless flow,
Less urge or hindrance, without mankind.

Margaret York has brains. And talent. She feels deeply and bitterly. Perhaps her fate has been permitted to attain the mastery and she has concluded that this life, this pinch of eternity, is all there is to existence. Perhaps she thinks that Schopenhauer, and Nietze, and the overstudied savants who after all end up by confessing everything in a phrase: "I do not know", have summed up infinity in that confession.

Can the mind in us that reasons so abstrusely arrogate to itself a final conclusion? Let us say a conclusion for or against this Faith. Then with a modest and a chastened intellect may we but consider that of all that has gone before, of all that is to come, of the endless expanse of space and time, of the mutations of life, of the order that might have been chaos but keeps the atoms in a grain of sand and the suns in a side-real system in place, it is inconceivable that no intelligence designed and will keep according to that design.

The cultivated mind rejects the popular conception of God. We cannot accept the features man has made for his Divinity. We protest so much and so often against the human attributes of the Supreme Power that rules the universe that there has developed a protest and a denial not only of the dogmatic idea and the word, God, but a total refusal of God Himself.

A little farther thinking, dear brother, and a little deeper reasoning. Invent your own name. Leave the material conception of what the Ultimate Power, the Supreme Intelligence is, for the indefinite future or for never. Think on with intent and purpose and you will arrive at a greater wisdom for knowing that you, yourself can reason; you will conclude that there must a greater Reason than yours. A Reason that embraces all, that accounts for all, that begot all.

And the reason for Faith, that has been said to begin where reason ends, will be found in that your immediate happiness will prove something. If faith can bring happiness and happiness is desirable there must be some element in it that makes it truth.

When you are thirsty you want water. The instinct of the parched deer leads it to the spring. We humans have outgrown almost every instinct. Perhaps one remains, more essential to a larger, longer existence than this mundane one,—the instinct that still insists on leading our parched soul for satisfaction to our God.

This has nothing to do with photography. But, you shall say whether or not it has something to do with photographers,—and other human beings.

CAMERA CRAFT

Of God, and Men, and Pan

Again that carking voice proclaims the doubt
That came adown the ages and survives,
Though prophets come and go and One Begotten Son
Walked on this earth and up the sacred hill
To glorify the cross and bring the word divine
That God is real, and good, and merciful.

Again the weak appeal to that poor thing,
The Logos of our race: "If God there be
And He be great as said, 'tis firmaments
And universal systems He must watch.
What time, what care hath He for you and me?"

The horrible deduction thus implied
Is that it matters little what we do,
Or think, or feel, or are. It matters less
How we incline toward our fellow man.

Hear ye the Word "And not a sparrow falls."
Know ye the truth that your Redeemer lives.

And though the Power that made the least and best
Of us be but a myth—How raucously
Doth laugh the grim sardonic Pan!
Knowing, that irrespective of his thoughts
If he would live in amity and happiness
Upon this earth, man must achieve the will
To be an all sufficient law unto himself.

Good and Bad Practices

What is right and what is wrong would seem to be a matter of time, place, and circumstances but underlying and basically will be found an inherent law which defies the elastic conscience of man and transcends his power to change or even modify. No fashion can make a practice right which is harmful. No practice may be condemned as wrong merely because it displeases another who is not willing or able to progress, profit, or grow by doing likewise.

I have in mind the muchly maligned Coupon. If the slip of paper is full value for the money paid for it: If the photographer who issues it delivers as he promises without equivocation: If no subterfuges or strongarm methods are used to step a customer up: If the device succeeds in bettering business: Then the coupon is a very good thing.

Those who condemn it are sometimes such as protest against any new form of exploitation. They would issue coupons if they knew how.

There occurs to me an objection made by some of my brother Finishers to one of the craft giving his accounts a more elaborate window display than most of them could afford. Reduced to brutally simple terms they would establish a low average of advertising as the standard and make that the law. If that were adopted and enforced we should have to justify stepping down the large establishments of our cities to the size of peanut stands.

At the risk of again being termed an impractical idealist I offer as the measure of ethics in photographic professions as in every phase of life the simple, highly practical Golden Rule. No code of ethics can be called impractical which succeeds and perhaps if we tried the Golden Rule, after other procedure has lead to disappointment, we might be surprised to discover that it works.

It follows therefore that organizations make a grave error when they seek to function by compulsions. Restrictive or compulsive legislation cannot stop an individual. It can and has excluded him from mingling with his fellows, has deprived him of their good example and influence, and made him bitter, and worse.

Let us therefor consider whether the things to which we object are wrong or merely contrary to our taste or interests. In an age when speed is the order of the day it is incumbent upon you to gear up and speed up to keep the pace. The strong men of this earth are not inclined to allow anyone to step on the tails of their coat and slow their onward course.

Be sure you're right, however, then go ahead. And go ahead boldly, with assurance, with precision, with celerity.



Poor Light, Adequate Exposure

By Sigismund Blumann

Of course there is an arbitrary feature to Cine photography based on the requirements of Persistence of Vision. The shutter must open and close within very closely defined periods to avoid ridiculously Fast Motion or even more grotesque Slow Motion, or even worse Dead Time Flicker. So it came to be accepted that since the exposure was unchangeable, except as stated within bounds, such step ups as might be imperative must come by way of increased lighting or larger apertures, or both.

The professional studios for years shot even their indoor scenes on the open lot and even laid off on days when there was no sunlight. The Amateur motion picture photographer found his moderate priced outfit limited him not only to outdoors and sunlight but to more critical conditions of light and shade. If he worked indoors expensive lighting devices were needed and these eked out their undisputable efficiency with reflectors. If he could afford an f1.9 lens his possibilities were increased and improved.

Eventually the one factor which had been permitted to lie dormant was invoked. The speed of the emulsion was rendered selective, that is color-sensitive. Immediately the margins within which motion pictures could be successfully made were extended. The yellow daylight in the mornings and evenings became less prohibitive. The light of the electric bulb no longer was impossible. Panchromatic emulsions were a tremendous stride ahead.

Now come emulsions that are not only color sensitive but almost unbelievably rapid. It is possible to get adequately exposed pictures at normal speed with ordinary room lighting at f4.5 which offers the possibility of flat field and good definition. To get the full meaning of what

one of these ultra modern emulsions can give be it known that the makers claim that two bulbs of one hundred watts each, judiciously placed are sufficient for any excepting the most difficult shots. Groups and Short Shots would, of course, present problems to be met with a few more bulbs or the sacrifice of definition and depth of field by use of apertures beyond the favorite old standby, f4.5.

We quote the claim of the manufacturer and confess that we approached a personal tryout with doubts and trepidation. Should we find the hitherto absolutely reliable concern descending to mis-statement? It is very pleasant to be able to say the claims were substantiated and that the pictures, which might have been better for more light, were as good as many shot by dull daylight on oldtime emulsions.

The technique of motion-picture making has been changed by this remarkable factor. Professional cameramen have not grasped it fully but are awakening to the fact. Amateurs haven't even seen the dim, pale light on the horizon of their dreams. Less light, less concentration of light, better distribution of light sources, fewer reflectors, less and different make-up, smaller apertures and, to repeat, greater depth of field and definition, and summarizing, better pictures and fewer failures. That is already a large saving in time, temper and money. Now, comes an odd discovery which to our knowledge has never been made before or if made has not been publicly stated,—the ultra speed panchromatic film projects a more vigorous image with less light.

The thing becomes a truism when we think that underexposures forced to a false density in the developer, or overexposures made in fear of the opposite extreme of insufficiency become less common. The negatives are generally cleaner. Better definition means cleaner shadows and clearer highlights which, of course

give in the positive reel better lights and shadows. It is less often necessary to punch through the projecting film with an extra hundred watts of light.

The time is imminent when professionals and amateurs will ignore any but super-speed, ultra-speed, panchromatic emulsions and the colorblind will be relegated to that nimbo where rest the wet collodion plate and the Egyptian Vignette of the distant past.

Supersensitive Emulsions

The film and plate manufacturers have perfected an emulsion that achieves hitherto inconceivable speed without increase in granularity. Also pluck and vigor have been conserved without loss of quality. For instance, the Eastman Cine Super-sensitive Panchromatic Safety Film enables one to snap indoors with the light of two one hundred candle power bulbs and get a fully exposed negative. There is no reason why such an emulsion cannot be

coated on roll film and film-pack for the still camera and the time is at hand when photographing the fabled black cat in a pitch dark cellar and obtaining a good picture of the beast though she is not there no longer offer a laugh.

Reversal

From the number of letters asking about reversal we judge amateur Cinematographers are becoming ambitious to process their own film. It may be well to know how to do the thing and what happens in the operations but our mature advice is to "Let them as knows how do it." There is a great deal more to successful positive making by reversal than the mere bleaching, exposing, and redeveloping of a photographic film. That is, for motion picture projection. The plants that specialize in the work have very expensive machinery and highly cultivated workmen to care for such things as compensations for unequal exposures, etc.



Association News

The officers are: D. D. Spellman, Detroit, Mich., *President*; George Daniel Stafford, Chicago, Ill., *Vice President*; J. W. Scott, Baltimore, Md., *Treasurer*; Harry O. Baldwin, Fort Dodge, Ia., *Vice President for the Portrait Division*; Wallace E. Dobbs, Flint, Mich., *Vice President for the Commercial Division*; Paul E. True, New York City, *Chairman of the National Photographic Exhibitors Convention Bureau*; and Don V. Chapman, Park Avenue Bldg., Detroit, Mich., *Secretary*.

Have You Renewed Your Membership?

This is important information for every active member of the Photographers' International Association of America who has not renewed his membership for the next two years.

All of the active memberships taken out in 1926 and 1927 for the past four-year period will expire on June 15, 1931. A large percentage of these present active members have renewed their pledges for the next two years, from June 15, 1931 to June 15, 1933. Some of these present active members, however, have not yet renewed.

This means that none of the Association's services or benefits will be given to non-renewal members after July 1st.

The last issue of THE PATHWAY to be sent to them will be the July, 1931, issue. And any use of the Association's emblem or name will also be prohibited.

Better check up on your own membership standing. If you have renewed your pledge for the next two years you have no cause to worry, as your membership will be automatically continued without any trouble on your part. But if you have not renewed, it would be a good idea to sign the renewal pledge form immediately, so that you can be certain of continuing to receive the Association's services and of continuing to display the new emblem.

It is hardly necessary to recount the many reasons why every present member

should continue to support the International Association. In so doing, you are really supporting yourself, and assuring the continued growth and prosperity of the profession.

You have made an important investment in the past four years by helping the P. I. A. of A. to start upon its career as a real trade association. Are you going to drop this investment at a time when the Association has attained its full growth, and is about to put over the greatest plans so far conceived for the betterment of professional photography?

There are only a few of the things you can accomplish by renewing:

1. You will help the International Association to aid its members in increasing sales, making better photographs and improving business methods.
2. You will be securing for yourself all of the Association's personal services and benefits to you, as outlined on page 23.
3. You will automatically be given an active membership in your regional association at no cost to you.
4. You will be helping the International Association in its plans to educate the public to appreciate good photography and patronize our members.
5. You will have the privilege of displaying the new emblem, which is of real sales value to the public, because it stands for good craftsmanship and better business principles.
6. You will help the International Association to preserve a selected membership by keeping out illegal operators.
7. You will help the International Association in its work to curb unethical and illegal practices and raise the standards of the profession.
8. You will be getting full value for the investment you have made in the past four years, because your Association is in a better position than ever to be of vast assistance to its members.

The past four years have laid the foundation for the rise of a real trade association.

Write today and find out how your membership stands. Write today for a membership pledge form if you have mislaid

these already sent you. Write today to the Photographers' International Association of America, Park Avenue Building, Detroit, Mich.

Photographers Can Win Honors at International Salon

A chance to win international honors for good photography will be given to professional photographers who submit prints for the International Photographic Salon to be held in connection with the Chicago Century of Progress Exposition in 1933.

That sounds as if it is a long time off, but it really isn't when it is remembered that this will be one of the greatest and most famous photographic exhibitions of all time, and that a year is none too long a time to prepare the finest possible prints.

The Chicago Century of Progress Exposition will be similar to the World's Fair and the Panama-Pacific Exposition. The International Photographic Salon will be a prominent part of the exposition, and it will be conducted strictly along the lines of a regular salon, or convention print exhibit.

Substantial awards will be given for the best portrait and commercial photographs submitted, and the jury of awards will be international in character, consisting of non-partisan experts whose reputations are unquestioned.

Professional photographers who win prizes will gain a remarkable opportunity for publicity and advertising. It will also be a great honor to have photographs accepted and hung.

The salon will have four divisions, one for pictorial photographs, one for portraits, one for commercial prints, and one for technical and scientific pictures.

Only members of the Photographers' International Association of America will be in authority in connection with this end of the exhibition.

Photographers desiring information are urged to write immediately to the Photographers' International Association of America at the Park Avenue Building, Detroit, Mich.

Good Times Just Ahead



Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President, Harold J. McCurry.....Office of Postmaster, Sacramento, Calif.
Vice President, J. H. Gensler.....222½ Sixth St., Portland, Oregon
Secretary, C. F. Richardson.....Milwaukie, Oregon
Treasurer, H. Sackrider.....Marysville, California

A Startling and Original Feature

Conventions have certain features that are essential and necessarily unvarying. These are constructive therefore each convention sees them repeated. To make entertainment many devices and much ingenuity in their invention are brought to bear. It remained for our 1931 convention executives, headed by our dynamic and ultra efficient President Harold J. McCurry, to think up, plan minutely, and put across a stupendous feature as new in the present connection as entertaining, as entertaining as stimulating, and above all as constructive as a course in photography. And here it is:

A Photographic Smiles Contest

Who is the champion smiler of the west? Is he or she to be found in the Pacific Northwest, in sunny California, amongst the rugged Rocky Mountains, or the progressive Southwest where the oranges, poinsettias, and lemons grow?

The plan will set 50,000 cameras clicking. Amateurs as well as professional photographers are going to try to capture the elusive smile that shall mean distinction and money. Read the following announcement made by President McCurry:

Professional and amateur cameramen alike are to join in the chase for happy, joyful countenances through eleven states; and at the California State Fair in Sacramento next September the smiling champion will be officially decorated with a gold medal by Governor James Rolph, Jr., himself a widely recognized exponent of the genial art of sunshine-spreading.

Announcement of the "All Western Smiling Tournament" was made today by Harold J. McCurry, chairman of the California State Fair publicity committee, and president of the Pacific International Photographers' Association.

Here's how the contest will be conducted:

Professional Photographers,—commercial, portrait and press— are to "shoot" the best smiling subjects they can find, with a prize of \$100 to be awarded the photographer whose subject wins the championship.

Amateur photographers and "Snap-Shooters" likewise are to be on the lookout for broad, happy smiles, spurred on by a prize award of \$50.

Beginning July 1st, photographs of smilers are to be sent to Sacramento, addressed "Smiles Contest, Sacramento, Calif." Photographs may be sent in up to August 25th, the opening date of the Pacific International Photographers' convention at Sacramento.

All photographs will be segregated, according to geographical divisions, and placed on exhibition in the civic auditorium in Sacramento during the photographers' convention. The judges will then select the regional champions, one photo by a professional photographer, and one by an amateur, from each of the following geographical divisions: PACIFIC NORTHWEST—Oregon and Washington; ROCKY MOUNTAIN REGION—Idaho, Montana, Nevada, Colorado, Wyoming and Utah; CALIFORNIA, and the SOUTHWEST—New Mexico and Arizona.

The eight regional champions—four professional and four amateur subjects—will then be brought to the California State Fair where, on Thursday, September 10th, they will "smile it out" in the presence of Governor Rolph and the assembled multitude for the title of "Smiling Champion". Traveling and hotel expenses for the regional winners will be provided by the State Fair and Smiles Contest committees.

The photo of the winner will be used as the cover page for a new song by Lee S. Roberts, famous as the author of "Smiles". A movie try-out at one of the big Hollywood studios is another recognition to be given the winner. Hugh Barrett Dobbs, captain of the Shell Happytimers on the National Broadcasting System, will aid in the search for the biggest, best smile west of the Rockies.

Rules for the contest were announced by McCurry as follows:

1. Photos submitted by professional photographers must be 8x10 inches in size, printed on glossy paper. If they desire, professional photographers may submit an additional photo finished as they choose.
2. Amateur photographers are permitted to make their photos up to, but not exceeding, 5 to 7 inches, printed on glossy paper.
3. There is no limit on the number of photos which may be sent in, both by professionals and amateurs.

CAMERA CRAFT

4. Photos not to be returned. Ownership and copyright of photos to rest with California State Fair.
5. Negatives are to be sent to the Smiles Contest committee on request.
6. Name and address of subject, and name and address of photographer must be written plainly on the back of each photo.
7. In the event the winner at the California State Fair is one whose photo was submitted by a professional photographer, the photographer will be awarded \$100 in cash; and, at the same time the judges will select the best smiler among the amateur subject, for the \$50 prize. In case the State Fair winner is an amateur subject, the \$50 will be awarded the amateur photographer, and the judges will select the best among the professional subjects for the \$100 prize.
8. Address all photos to "Smiles Contest Committee, Sacramento, California", at any time between July 1st and August 25th.
9. In case a regional champion, professional or amateur subject does not appear at the California State Fair for the final judging, the photographer forfeits his rights to the prize money. Traveling and hotel expenses for the regional champions will be provided by the Smiles Committee and the State Fair, so it is up to the photographer to see that his subject, if one of the regional winners, makes the trip to Sacramento for the judging at the State Fair on September 10th.
10. In making the photos, photographers are advised to centralize on the face of the subject, bringing out the smile to the best advantage.
11. Subjects may be men and women, boys or girls, old or young—there is no restriction. What is wanted is THE BIGGEST AND BEST SMILE IN THE WEST.

P. I. P. A. CONVENTION *Sacramento, California* August 25, 26 and 27



Ye Editor Retailleth News of Ye Profession and in Quaint Italics Titallateth Ye Sphynx with Hys'Quill

San Francisco Photographers Elect Officers

At the meeting of June 8th, following the resignation of Mr. Moore from the office of president, the following were elected: That grand old man of western photography, H. Lancaster, president; Mr. B. Etter, vice president; Messrs. Barrows, Carlton, Olver, Phillips and Sickenger, directors; Miss D. H. Hortop, Treasurer. The next meeting of July 13th promises to be of particular interest as Mr. Corey, Field Man in this territory for the National is to be present and Mr. Ireland, secretary of the Commercial Photographers Association of San Francisco is programmed to address the members on

Business Organization. A future attraction is promised in the talk: "Curbing Unethical Business Methods" by a prominent member of the City Attorney's staff and a member of the Better Business Bureau.

East Bay Portraitists

On the evening of June 2nd the members of the Photographers' Association of the East Bay met at the studio of the Misses Spencer and Stolte in the charming city by the sand, Alameda. These meetings are always interesting and something novel is contrived for each of them. This time Albert Salb reviewed a Book of Letters by George Eastman, founder of the Eastman Kodak Company and the group were invited to discuss and com-

CAMERA CRAFT

ment upon the present bearing and applicability of the sentiments to present day photographic business. Certain price and cost problems were dealt with and a letter from President Schneider of the Sacramento-San Joaquin organization was read and enthusiastically applauded. The evening was then devoted to a friendly discussion of what subjects were brought up by the members present. The refreshments were worthy of the hostesses, than which more cannot be said. Those who know Mabel and Wanda recognize the compliment in the few words.

Sacramento-San Joaquin Photographers

Henry Sacrider and Marysville are almost synonymous. Just as Lodi and Rummel stay on the breath together. And Schneider means Stockton. On the 13th of June, ominous date, the clans gathered at the Marysville Hotel in the almost northernmost precincts of the Sacramento-San Joaquin jurisdiction and that tightly bound, loyal and enthusiastic group held their monthly meeting with the usual success. What business was transacted might not interest our readers over the English speaking world but that the business pertained to maintaining ethical and profitable conditions in the industry will interest every reader. O. J. Smith, that eminent authority on Portrait Lighting, gave a demonstration in the Sacrider Studio immediately after the repast at the hotel. How good these meetings are may be gathered from the fact that some of the members must travel half a day to get to the places. Marysville is about as far from the southernmost members home as Henry Sacrider is from the southernmost point of the region covered by the association. You figure it out from that. And so far the northernmost and the southernmost members have not failed to attend the gatherings. Long may it be so.

East Bay Commercial Club

The Venus is a very nice place to eat. We East Bay residents like the food, the cakes, and the candy. And everybody has a fond place in his heart for Venus. Secretary R. B. Bird stated that dinner would be served at 6:30 and it was. We were told the minutes should be ready and read. They were. They were. We said it twice.

The good old bunch are so informal and coherent, mostly they are coherent, and good fellowship is so maintained that one finds this less an association than a gathering of intimate friends with common objects and interests and the will to conserve one another's welfare. The attendance is never large but always good. The meetings never fail to accomplish something for general betterment and it is a unique law that, though unwritten, has been meticulously upheld, that Prices are taboo for open discussion. The E.B.C.C. believes that if they can remain close friends they will never need watch one another. And it works out that way.

Northern California Finishers

The Northern California Division of the Master Photo Finishers of America met on May 23rd around the board in the Hotel St. Clair in San Jose and enjoyed a splendid feast followed by a round table talk instead of a formal meeting. Little differences of opinion do but enliven an evening and what is a difference of opinion amongst friends but pepper in the soup, lending a zest to life, as it were. San Jose is the 100 percent association town of the Finishers' Association and is proud of it.

Paul Burgess

Do we remember him? No. We have never forgotten him. We know him. Many thousands of us all over the country from Maine to Florida and from New York to San Francisco, from Seattle to San Diego, across, up and down, and crosswise of these United States photographers, photo-finishers, and dealers know Paul Burgess as the straight-shooter, good natured, keen business man who sells values and "Cans the Bunk". After several years with the Agfa-Ansco Corporation he now announces that having severed connections with the company named he is in charge of sales with the Universal Distributing Company, 550 South 11th Street, Newark, N. J., who at this time are specializing in the distribution of Lampere Fotoflash Lamps. It is with particular heartiness that we felicitate both Paul and the concern with which he is connected. Their relationship will be pleasant and profitable to both.

CAMERA CRAFT

O-M-I Prizes for Studio Floor Plans

As an additional feature for the coming O-M-I 1931 International Convention, to be held at Cedar Point, Ohio, August 3 to 7, inclusive, the Board is planning an exhibit of studio floor plans, and offers a prize of \$10.00 cash for the best portrait studio plan and another prize of \$10.00 cash for the best commercial studio plan. All plans submitted will be displayed in a separate section in the picture exhibit at Cedar Point, and a committee to be appointed at the first business meeting of the convention will award the prizes. You can submit blue-prints and working drawings, if you have built an actual studio; or you can draw plans in pencil of the ideal studio you have in mind. You can submit plans in either or both classes, if you wish. Be sure to include dimensions of all rooms, and that the names of the rooms and apparatus (if you include this) are legible. If you send plans of an actual studio, a few photographs of the studio itself will help to make the exhibit of interest, although the awards will be made on the basis of the plans alone. It is the best plans that will win, not necessarily the neatest or the best looking.

Mark your entries: "Studio Floor Plan Competition", O-B-I Photographers' Association, 520 Caxton Bldg., Cleveland, Ohio, and mail them to arrive not later than July 25.

Stephen Henry Horgan

Every art, craft, and science has its Grand Old Man and in the field of Photo Engraving (which includes art, craft, and science) one instinctively names Stephen Henry Horgan as the man.

His knowledge transcends the technical. His help has been world wide in its scope and in nature varied from how to do a thing to what to do. He has been at the call of every human being irrespective of business and his advice has always had a value that cannot be told in dollars and cents, and which has been and will be paid in more precious exchange with the heartfelt gratitude of those helped.

Horgan has been a very sick man for some time and it is with a conviction that our joy will be shared by thousands that we state he is improved and improving in health.

Detroit Commercial Photographers

At the meeting on June 8th at the Bellcrest Hotel the Detroit Commercial Photographers Association elected the following officers: President, Donald MacGregor; First Vice President, James Kalec; Second Vice President, John J. Lonsbury; Secretary and Treasurer, A. R. Wilson. The commercial photographers of Detroit have a high standing in their craft and their standards are reflected in the men elected to office year after year not to speak of the prominence of the firms represented in those offices. MacGregor and Company, Kalec, Inc., The Lonsbury Studios, and the D. D. Spellman Studios are nationally known.

Carl Oswald

Carl Oswald never goes anywhere but that better humor comes with him. He is known and liked to the photographic profession in many parts of the world and to all parts of this country. Graduated from Syracuse University he became associated with Bausch and Lomb. The World's War he was in the Naval service more particularly in charge of aerial photography and equipment in Washington, thereafter returning to Bausch and Lomb. A period with the Agfa Products Company followed. In every capacity, in every position, Carl kept old friends and made new ones. We note he is now connected with the Vitascope Corporation of New York and are certain he will bring his ability and personality to bear to the advantage of the firm.

All-Ohio Salon

The First All-Ohio Salon of Pictorial Photography is to be held at the Columbus Gallery of Fine Arts, East Broad Street, Columbus, Ohio, November 1 to 29 inclusive, under the sponsorship of the Camera Pictorialists of Columbus. The All-Ohio, as the name implies, will be open to Ohio workers only, but the entry blank states that "diversity of subject and locale in pictures will be welcomed." The entry fee will be 25 cents per print with a minimum entry of 50 cents and a maximum of six prints or \$1.50. The club has followed the recommendations of the A. C. C. A. mount standardization committee, and the entry form states that mounts of

CAMERA CRAFT

12x15, 14x18, 16x20 and 18x22 are recommended for the Salon. Entries will close October 10. We want the beginners, as well as the "old hands" to submit prints because we hope to develop some latent ability in the state.

Information and entry forms may be obtained by writing William C. Pryor, secretary of the Camera Pictorialists, 60 Latta Avenue, Columbus.

The Salon Committee includes E. G. Royer, vice president of the Camera Pictorialists, Mr. Pryor, and Leonard Eesley, treasurer.

Herb Luhn

As we go to press that genial, short spoken, warm hearted, straightforward, proprietor of the San Francisco Camera Exchange is confined to his home by an attack variously said to be Flu, Ptomaine, and Indigestion. We hoped to be able to report his recovery in this issue but he still seems to be ill, so we can only convey to him in this way the sympathy of the hundreds of our readers who know and like him and our own feelings of a similar nature. In the meanwhile the Exchange is in able hands and his professional friends from other shops drop in whenever off duty and in a most brotherly way take a hand in handling the rush at peak hours. Which bespeaks the fact that fellowship does exist in these sordid times and that a good fellow is appreciated. If it be Flu, Herb, remember milk and eggs and plenty of sleep are the specific. If Ptomaine, cut out the cheap eating joints. And if dyspepsia never try to gulp a meal in ten minutes. Here's to seeing you back of the old counter again tomorrow. It isn't like the same place without you.

Harry J. Fazakerley

Mr. Harry J. Fazakerley through his former associations in the business of photographic merchandising and most recently with Schwabacher Frey has made a host of friends. He is now connected with the firm of Trainor-Parsons, in charge of their photographic department and it is a foregone conclusion that those whom he has served and helped in the past will be happy to find him in his new location. Added to his personal service he is prepared to show a complete stock.

P. Douglas Anderson

The Professor of Photography in the University of California Extension Division has established himself in the profession and is equipped and prepared for portraiture in his studio or in the homes of discriminating people who desire the best, as also for such commercial work as consists of artistic presentations of houses, homes, gardens and merchandise of the finer sort. Added to Mr. Anderson's wide experience in active professional photography is his enthusiasm as a pictorialists, a characteristic that has made him one of the outstanding contributors to the international salons. His address is 753 Eighth Avenue, San Francisco, where he waits to welcome his friends and patrons.

That Face of Ours

Dr. Max Thorek is an artist. Nor friendship, nor prosaic veracity can trammel his temperament. He is our very dear friend. But when he made that pictorial print of our phiz he did things to us. Alexander Leventon admired the picture as such but asked, "Do you look like it?" Frankly we do not. We look worse but not in the same way. Our eyes do not shine so brightly. Our mouth is not quite so mug-gish. Altogether we are hard as nails but do not look quite so much so. Our egomania prompts us to assure the multitude who wait for the assurance that we do not look like that. The pipe was more fortunate. And the smoke,—that glorious atmosphere in which we are happiest was rendered in a masterly way. Dear Doctor, we need no assurance of your friendship. You have proven it in a dozen ways on a hundred occasions. Alas! You have scarified our pride upon the altar of Fine Art and we must go down to posterity as you have depicted us.

To A. H. Beardsley, Editor of Photo Era particularly sincere thanks. He has mercifully and wisely stayed off the face and devoted himself to comments on our character. If half of what he says, and we are certain he is sincere, be true we still have much to maintain pride.

SALON WEEK
IS COMING



EVERY PRINT
A WINNER

CLUB NOTES



Forthcoming Exhibitions

Toronto Salon, Fortieth Exhibit—August 28 to September 12, 1931. Address Thornton Johnston, Secretary "Toronto Salon", Toronto Camera Club, 2 Gould Street, Toronto, Ontario, Canada. Closing date, August 1.

Royal Photographic Society of Great Britain—Seventy-Sixth Annual Exhibition. September 12 to October 10, 1931. Address, H. H. Blacklock, Secretary Royal Photographic Society, 35 Russell Square, W. C. 1, London, England. Closing date, August 14.

Irish Salon, Third Annual Exhibition—October, 1931. Address the Honorable Secretary, Irish Salon of Photography, 18 Morehampton Road, Dublin, Ireland. Closing date, September 30.

International Salon of Photography—November 1 to 15, 1931. Address M. le Commissaire General de L'Exposition Internationale d'Art Photographique de Poitiers, Villa "Mes Loisirs", Rue du Grand Rondeau d Poitiers, France. Closing date, October 15.

All-Ohio Salon—November 1st to 29th, 1931. Limited to residents of Ohio. Entry fee 25 cents per print with a minimum of two and maximum of six prints. Address, William C. Pryor, Secretary Camera Pictorialists of Columbus, 60 Latta Avenue, Columbus, O. Closing date, October 10.

Darwen International Salon of Photography—November 9 to 21, 1931. Address J. Hector Woods, Buff Cottage, Buff Street, Darwen, England. Closing date, October 8.

The World's Fair in Chicago in 1933 is very much in advance of this time but should be kept in mind with each and every outstanding print made and when exposing for future salon pictures.

Summer and the Clubs

The vacation season generally brings little news other than of purely local interest and we would have our many friends in these organizations know that if no individual mentions are made in the June, July, and perhaps August issues it is not because our interest has waned. We await with pleasant anticipations items of interest that always come as the photographers return with their summer catch. Salon masterpieces are in the making. The Newark, Orange, Cleveland, Columbus, Los Angeles, California, and all the other clubs are bravely holding meetings regularly but at long range we imagine many members are away and things are in abeyance. It is the season for making the pictures which the winter months will bring forth on the walls. We hope our friends will take Camera Craft with them into the open spaces and if they see no news of themselves in an issue or two, they will feel kindly enough to send news of future use to us who will read their messages while on our own vacation. Ho! For the grand Yosemite, fellows. Don't you wish you were in California.

Thorek at the California Camera Club

A noteworthy exhibition of Doctor Max Thorek's prints hangs on the walls of the California Camera Club for the month of June and to the merit of the prints must be added the merits of the man. Dr. Thorek is head surgeon of the American Hospital of Chicago. The entire management of this large institution devolves upon him. He has capital operations to perform, internes and nurses to conciliate, and patients to keep happy and make well. He is a member of both Chicago Camera Clubs and is active in the welfare movements of both. He is a Fellow of the Royal Photographic Society of Great Britain. He lectures in this country and in the centers of Europe on his professional subjects. And he has a record of more accepted Salon prints than any two or three of the next prolific workers in the pictorial field of photography. Needless to say he is an enthusiast. When Dr. Thorek is in a thing he is all over it. His spirit is pervading. The ambitious, the equally enthusiastic, the successful are with him. The half-hearted, the selfish, the failures are disgruntled. All of

CAMERA CRAFT

which is as it is in other things and other places. Pace Setters leave the ruck behind. A hundred Dr. Thoreks might step amateur photography up, up, up, mightily.

The California Camera Club

The following attractions, past, present and to come stouten our hearts. The good old C.C.C. is doing things photographic photographically, and we note from the frequent reiteration of Karl Baumgaertel's name in the View Finder that an aggressively active man is being aggressively active in a large and most welcome way. The Julius Cindrich One Man Show, the Dr. Max Thorek collection now on the walls, Kathleen Dougan exhibition in the near future,—some record Karl. And Ira W. Martin promised for August. Three competitions in June, and photographic competitions mind you, not for the best card playing or fanciest dancer, but for the best photographs, prizes and trophies. Our heart is singing and the cherubic countenance of Karl shines through all our dreams. Allons.

A. A. A. Outing

On Sunday, June 7th, the A. A. A. Pictorial Photographic Society hiked from Alto Station to Richardson's Cove and Convent Retreat in Marin County. A good attendance, propitious weather, and beautiful scenery made the day memorable and no doubt productive of future Salon pictures.

Blaming the Clubs

After every Salon we receive at least one complaint from contributors to the shows. Prints come back in bad condition. From actual experience on juries and hanging committees and after watching the prints being taken down and packed we can assure our readers that such damage occurs in the mails or other forms of transit coming or returning. Men interested in Salons are likely to value the labor that goes into making a photograph and they have, moreover, a liking for the prints that makes carelessness almost out of the question. Some of the writer's prints have come back badly smudged, finger-marked, and with damaged mounts and had we not observed

members of the public using more or less greasy fingers to point out features or to test the surface we should have blamed the club. It is impossible to have enough surveillance to thoroughly watch every print all the time. Whatever the cause let us be patient with the Salon people or at least pretend to be patient and let them down gently. We have had cause to remind the Salon authorities that if there were no contributors there should be no Salon but the truth must also be stressed that were there no Salons one of the greatest incentives for pictorialists should be lost to them. The blase exhibitor only remains blase while he has the choice of many Salons. Remove all possibilities for showing and he would become very hungry for the privilege of exhibiting. There is a right and wrong, a pro and con to every proposition and we should be candid and bold in recognizing the facts.

Royal Photographic Society

It is with pride that we announce the accession to Associateship Honors of the following Americans: Frank V. Chambers, T. Stephen Johnson, Alexander Leventon, Edward P. McMurtry, Robert A. Officer, Fred M. Tuckerman. It is with particular pleasure that we felicitate our friend Charles Alfred Aylett of being raised to the Fellowship. The Royal has added one more artist and gentleman to its list of Fellows.

Fellowships in the Royal

The following names should have been published in the June issue and are emblazoned on this page with the pride of all interested in photography. We photographers have honors to gain and honors to give. The Royal Photographic Society is in itself an honor to the art and science. A Fellowship in that society is an achievement. The following gentlemen have thus achieved:

Edward J. Steichen of New York, in recognition of his eminence in photography. Pirie MacDonald of New York, in recognition of his eminence in photography. Alvin Langdon Coburn, in recognition of his eminence in pictorial photography and in appreciation of his gifts to the Society which have so materially helped the work of the art and history of photography.

CAMERA CRAFT

Harold Holcroft, in recognition of his eminence in pictorial photography and in appreciation of his gifts to the Society which have so materially helped the study of the art and history of photography. James Shaw, in recognition of his eminence in pictorial photography and his work in furthering the cause of photography in the North of England for more than thirty years.

San Diego Camera Enthusiasts

A splendid name for an amateur camera club and evidently the men and women who constitute the Camera Enthusiasts of San Diego live up to the name for their First Annual International Salon was a most creditable affair with a really worthwhile showing, well hung and competently judged. We look for pleasant news from this body of camerists as time goes on. Space permitting a review of the Salon may appear in a forthcoming issue.

Los Angeles All American Salon

Those who had the good fortune to attend the All American Salon of the Los Angeles Camera Club this year apparently have enjoyed a rare treat. Many have written, several have called at these offices and extolled the show. If the contributors to this and all exhibitions could know the labor that goes into the collecting of prints, their unpacking, judging, hanging, repacking and forwarding,—what work, how little gratitude, much might be condoned when it chances to happen to occur, and great commendation should accrue to the men and women who are willing to shoulder the responsibilities and labors. The Los Angeles Club has a record for careful selection, careful treatment of prints, and the quality of the shows. More power to them and to Fred R. Dapprich who is generally at the forefront of all matters pictorial in the organization. He just loves work as he loves pictures. And more power to him.

Why Los Angeles is Cocky

When a man achieves something that has cost him great effort, which presupposed his possession of ability, and which the gods combined to render successful, he is entitled to be proud. Los Angeles is a city that has conquered the impossible, done the inconceivable, produced the re-

markable and,—she has been proud, justly and without restraint. In men she has been liberal, fortunate, startling. Take photography, for instance. Here are Connell, Doolittle, before the thing gets to being a catalog I shall stop right here, and the host of other artists who have tied pictorial to commercial and mechanical to art. Are not these names worthy of a city that chooses not to hide its light under a bushel? Los Angeles has found that she could build a metropolis and gather great men within it, contrive a seaport miles from the sea, consolidate almost incompatible municipalities into one great community, not by soft-pedaling but by use of base drum and trumpet. Some of us may like, some not like, this unique city. We must all stand with respect and marvel at what she has achieved in men and things. Los Angeles Chamber of Commerce take notice. Reprints with full credit to Camera Craft sanctioned. And all joshing aside, we mean every word of it. Whether we mean it or not it is truth.

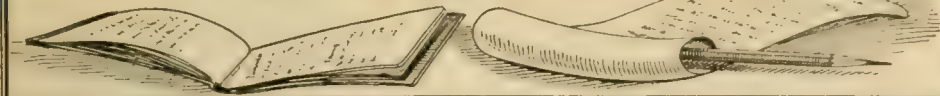
Chicago Camera Club

The following officers have been elected for the following year: President, W. F. Wienecke; Vice President, Dr. G. C. Poundstone; Secretary, A. L. Estep; Treasurer, W. D. Hughes; Chairmen of Committees, Program, T. Johnson; Salon, W. G. West; Exhibition, F. M. Tuckerman; Foreign Exhibitions, S. Savage; Dune House, G. Sohm; Publicity, Dr. M. Kern; House, J. J. Ryan; Budget and Auditing, L. B. Mayo; Editor of The Exposure; F. M. Tuckerman.

Elysian Camera Club

This live club has gone in for demonstrations and practical things lately and the meeting programs look good at long range. The April exploitation of Vapor Lamps consisting of combined mercury and Neon tubes proved that quality and speed of daylight are now quite attainable in the studio. With Photo Flash Bulbs, combination Mercury Lights, reasonable priced and efficient Arc Lamps, and safe flash powders it would seem as if most of the lighting problems of the past have been eliminated.

NOTES & COMMENTS



William O. Hammer

The Proof Reader and all of us here in the offices so admired the beauty of William O. Hammer's advertisement in the June issue that we overlooked the omission of his address and specialized business. While his reputation is so widely established that only the reminder is needed to suggest that our readers might find this a good time to have the camera overhauled, the lens cleaned and the shutter tuned up, it is still true that a complete advertisement should give complete information and we therefor take this opportunity of stating that for expert camera repairing, lens fitting, shutter testing and adjusting you could not do better than see William O. Hammer at his completely equipped shop at 153 Kearny Street, San Francisco.

Halldorson Lights

It seems to me that as long as I have heard of Portrait Lights the name Halldorson was mentioned most frequently. The profession long chose the Halldorson lights and now that Amateurs have invaded the Cine field this firm has put forth several devices to make Home Motion Pictures and Home Portraiture simple and easy. No studio and no amateur Cine Cameraman should be without a Halldorson Spotlight. Write the Halldorson Company, 4500 Ravenswood Avenue, Chicago, Illinois, for information. You may be stepped up in your performance.

Southern School of Photography

Who, of the thousands that have been in photography for over ten years, doesn't know W. S. Lively, affectionately called Daddy Lively? Who knowing him doesn't love the genial, benevolent photographer who giving honor to his profession has gotten distinction in it? Past seventy-five he now decides to retire to the leisure he has so well earned. The Southern School of Photography goes out of action with

him. Unless, and it is the biggest UNLESS, someone that can satisfy Daddy of an ability to continue the institution with equal integrity and service is prepared to rent the building and equipment and continue the established name. The Southern School of Photography has functioned so nobly for so many generations that it would be a pity to have it vanish except from the history. If this meets the eye of a qualified photographer he should correspond with W. S. Lively, McMinnville, Tennessee.

Cine-Kodak Supersensitive Film

And now a safety film, panchromatic, so fast that two bulbs of one hundred watt each will offer sufficient light for normal speed exposures, and at a price that you are paying now for the regular film you use. This startling innovation will be an experiment only with you. The Eastman Company have been working on it and with it so long that every possibility of failure has been created and conquered. There is nothing experimental in the new Super-sensitive Panchromatic Safety Film. In fact it is hard to imagine a possibility of even a novice failing to get better results than were possible hitherto. Incidentally, the regular Ortho Cine Film has been discontinued; the Panchromatic Cine Film has been reduced twenty percent, and you therefore get the new super-speed at the old price.

Central Camera Company

It has always been one of the wonders of the trade how the Central Camera Company, 230 South Wabash Avenue, Chicago, Illinois, can give such bargains and so meticulously live up to its guarantees. This concern not only sells merchandise but satisfaction. A deal with the Central is right. If it isn't to your complete satisfaction it isn't a deal. Department CC-6E will send you catalogue or information on any article featured on the advertising pages.

CAMERA CRAFT

Tombstone Snapshots Wanted

If your versatility embraces the portraiture of tombstones you are in a fair way toward being able to sell prints of that sort to W. Bethel of 166 West Van Buren Street, Chicago, Illinois, who is collecting quaint and curious tombstone epitaphs. His offer on our advertising pages is bona fide and he is honest and earnest. Address him at the above address and submit what you have or describe it.

New Leica Developing Booklet

Developing, Printing and Enlarging Leica Pictures is the title of a new booklet just issued by E. Leitz, Inc., New York. This publication give formulas, developing methods, speed of various films, use of color filters, best methods of enlarging, the making of film slides and glass slides by contact printing and lists of Leica film available and Leica photo finishers. Several new fine grain developing formulas are included which will be of immediate value to all who are interested in producing the finest negatives with their Leica Cameras. On the center spread of this booklet is an ingenious chart diagram showing the ten important points to observe in developing Leica negatives. There are so many thrilling picture possibilities open for the user of the Leica Camera that it is of great interest to know that a booklet is now available giving the complete developing technique for securing perfect fine grain negatives on motion picture film. A copy of this booklet on developing Leica pictures may be secured upon request by writing to E. Leitz, Inc., 60 East 10th Street, New York, N. Y.

Little Sunny Twin Arc

Someone said the Flash Bulb would slow up the sales of Lighting Equipment and Leonard Westphalen laughed Ha! Ha! Twice like that and increased his output. Little Sunny not only keeps right on selling but the popularity of this reasonably priced, substantially built twin arc light increases day by day. Little Sunny takes 15 amperes on any 110-120 circuit and delivers 1600 watts of light. You need to know about this equipment. Write Leonard Westphalen, 110 E. Austin Avenue, Chicago, Illinois.

The New Zeiss Catalog



And while one speaks of one of the Zeiss products it is irresistably conducive of covering the Zeiss complete line of outstanding photographic goods. The name itself has long stood for a hallmark of excellence. The Tessar lens, the Ikon cameras, the Kinamo are names with which to conjure. All these in their great variety are minutely described in the 1931 catalogue which, to us, is a liberal education and should prove equally so to our readers. Send for a copy addressing Carl Zeiss, Inc., 485 Fifth Avenue, New York.

Dallmeyer Lenses

For several generations Dallmeyer has been a name that bred ambitions in the camera lover's mind. To some day own a real Dallmeyer envisioned a joy to come in the hearts of both amateurs and professionals. Today, in step with the times and somewhat ahead, the Dallmeyer Cine and Telephoto objectives set new standards. If your dealer can let you try the Adon for instance, you will never return it to stock. Your check will be offered instead. Herbert and Huesgen Co., 18 East 42nd Street, New York, are the American agents for Dallmeyer and are waiting to hear from you.

Illingsworth Products

When the Medo Photo Supply Company of 323-325 West 37th Street, New York became the agents for the Illingsworth plates, films and papers the consumer had cause to rejoice for no finer products can be gotten. Write for literature and become acquainted with Illingsworth and the Medo Company.

The Willo Cine Exposure Meter

Light meters are now being made that are gauges of light and value and finders at the same time. The Willo is intended to serve for general purposes to which exposure meters are put and is thoroughly adapted to Cine use. The number seen in the device determines the aperture of diaphragm. The scale on the barrel is adjustable to any speed of plate, or film used. A careful computation has been made and built into the meter to tell whether the light is adequate and fitted for Kodacolor or when neutral density filters are called for. The object to be photographed is clearly visible in the instrument and shows exactly what you are going to get in the negative. With the Willo you select your subject and get the aperture and timing in one operation. There is nothing left to do but shoot. And it sells for \$8 in a substantial leather case.

The Dremo

Attention, no doubt, has been drawn to the announcement of the newest of modern Light Meters, the Dremo. Sponsored by the Drem Products Corporation of 152 West Forty-Second Street, New York, it carries all the assurance of merit that Drem Products have proven is their due. There is not a substitute for the inimitable Justophot but for such as desire an instrument of precision at a moderate price made for amateur use the Dremo will come as the very thing. Materially it is well made of serviceable metal with crystal enamel. A leather carrying case is part of the outfit and the cost is about half of that of the Justophot, which we repeat it does not purport, nor could it, to supplant.

Ihagee Camera

When we say Herbert and Huesgen are the distributors of anything it is the equivalent to a recommendation. This firm has one of the most beautiful establishments in the photographic business in all the world and the heads are meticulous in keeping in stock only such merchandise as is worthy of the environment and custom for which they have striven over long years. The Ihagee Camera is worthy and with its two shutter, Compur

and Focal Plane, Carl Zeiss lens, and other distinctive features, it is ready for discriminating cameraists. Herbert and Huesgen, 18 East 42nd Street are ready to send you further particulars.

Westwood Cinema Studios

Those who desire any of the Pathe products, including Pathe Motion Pictures for the Home will do well to get in touch with the Westwood Cinema Studios, 1608 Ocean Avenue, San Francisco, California. The Motocamera in its latest model, Super Projector, Kid Projector, Handdriven and motor propelled Projectors, Title Machines, attachments of all sorts and allied appurtenances and supplies are in stock and ready for delivery. A special inducement to the aspiring youth is offered for a limited time: With each Kid Projector ordered one roll of film will be included gratis.

A Chemical Display

The chemistry of photography is the subject of an interesting educational display at the Du Pont Exhibit in Atlantic City. The specific application of the work is based on the handling of photographs for newspaper reproduction, and it tells the story of the photograph from the snapshot to the newspaper stage. It is portrayed by means of eight steps, including the negatives, prints, half tone negatives, finished newspaper halftone, proofs, matrix for casting metal, final metal printing surface, and the newspaper reproduction. Chemicals which enter into the development and finishing processes are also included. The display was arranged through the co-operation of the Mallinckrodt Chemical Works and The Grasselli Chemical Company.

New Plaibel Makina

Adam Archinal Corporation of 1409 Broadway, New York, have undertaken the American distribution of Plaibel Makina cameras and that firm name added to an instrument long known for its special features and excellence will recommend it to discriminating cameraists. The Makina is equipped with a 2.9 Anticomar lens in the new Compur shutter and the complete outfit includes 3 holders and an attractive and durable leather carrying case. The size of the negative is $2\frac{1}{4} \times 3\frac{1}{4}$ which enables

CAMERA CRAFT

the using of a short focal length objective offering a flat field at wide apertures. A booklet will be sent on request of the Adam Archinal Corporation, 1409 Broadway, New York.

Tabloids in Summer

Burroughs Wellcome have given the photographer release from several forms of irk. Their tabloid chemicals offer ready weighed and accurately mixed in tablet form all varieties of developers, fixers, toners, intensifiers, and reducers. What is not so generally known is that they make remedies and detergents that all who go afield should carry along. Cure for snake bite with lance and medicament is a compact unit, insect bite remedies, bandages in handy packets, all that goes to stocking a complete emergency kit. Be it known that their emergency kits are quite the neatest of the sort to be had. Tin boxes, hinged and nicely enameled. We would not go into the wilds of forests or mountains without our Burroughs Wellcome Emergency Kit.

Mimosa Papers and Films

There is a peculiar refinement and beauty to all Mimosa photographic products which it is difficult to define. And the new Extreme Roll Film offers the amateur a speed of 1500 H and D which renders snapshooting in any room with three or four hundred watts of light and an f4.5 lens a simple matter. If you are not familiar with Mimosa papers and films get reading matter on the subject from the Mimosa American Corporation, 764 Third Avenue, New York, N. Y.

Schneider Telephoto Lenses

There would be absolutely no use in speaking of the Schneider lenses at this time. The meteoric success of Schneider in the lens field and the invariable experience of owners of Schneider lenses makes praise redundant. But here is another new product from this maker: The Tele-Xenar, for instance in the $3\frac{1}{4} \times 4\frac{1}{4}$ cameras with a focal length of $11\frac{1}{4}$ inches and the almost unbelievable working aperture of f5.5. It is a highly corrected, fixed separation objective especially suitable for Graflex and other reflex type cameras. Write Burleigh Brooks for catalogue and prices.

Willoughby

Looking over the advertising of Willoughby, Inc., one is interested and intrigued by two things: The variety and novelty of their offerings and the reasonable prices at which they are quoted. What the advertising matter does not convey is the integrity of the firm which has endured and caused it to prosper through several generations. What you get from Willoughby is right. It must be. Willoughby, himself, builded on that principle and Dombrof and Riggles learned at the best of schools from the best of teachers. The Avus line of cameras, the Cupid fixed focus camera, the Rhaco Finder, Voightlander binoculars, all will bear your consideration. These are some of the importations, but a complete line of American photographic instruments and supplies in new and reconditioned order are stocked completely. Write to Willoughbys, 110 West 32nd Street, New York, for any of your photographic needs.

A Pako Broadside

If you are a Photo Finisher and didn't get the new Pako Broadside it is because the mail went astray. Write the Pako Corporation, 1006 Lyndale Avenue, North, Minneapolis, Minn., and ask for your copy. You will be mightily pleased. And benefited. It contains every one of the Pako products. Printed in black and aluminum, bound in neutral gray and a modernistic layout every way. The meat in the coconut, however, must be that Pako Products make for your prosperity at the producing end. After you get the customers you must deliver and Pako helps you to do this with better quality, shorter time, less labor, and almost no upkeep.

Foth-Derby Camera

Small pictures, not too small, highly specialized and up to the moment in every remarkably low in cost both original and item, extraordinary well constructed, and up-keep, the Foth-Derby is another Burleigh Brook scoop. The equipment consists of an f3.5 lens of short focus for speedy operation and flat field at large apertures, a focal plane shutter, startling in its simplicity, and a magnifying sight finder. The film used is the standard vest-

CAMERA CRAFT

pocket size which it is devised to make into 16 exposures to the roll. The price is only \$30. Burleigh Brooks, 127 West 42nd Street, New York, has some interesting printed matter to send you. While you are about it, let him inform you of the new Schneider f1.3 Xenon for Cine cameras. You will be interested in a lens twelve times faster than an f4.5 at \$75.

Pako Machinery for Summer Profits

Photo Finishers are now in the period of worry. Not worry as to where the work is coming from but how to turn it out on time, how to produce at the lowest figure, and how to maintain the best quality. Pako is the magician that has transformed the haphazard of Finishing into a great industry with machinery to standardize cost and quality. A Pako device grinds profits out of production at the production end and delivers to the customer the satisfaction that comes of getting better values without increased cost. If you, Mr. Photo-Finisher, are not familiar with

the entire Pako line, be sure to write for the latest Broadside. It is a beauty.

The Durkopp Printer

Machinery is not only working for man, it does that part of his THINKING which leaves his mind for better effort. The Durkopp Seeing Printing Machine is almost an automaton. It is largely automatic. It is guaranteed to give absolute accuracy of results, to utterly eliminate errors of timing, to do its work faster, to deliver better prints in every way. How it does this is minutely explained in a three fold broadside which may be had for the writing to the Medo Photo Supply Company, Inc., 323-325 West Thirty-Seventh Street, New York City, N. Y. It may be mentioned incidentally that only prospective buyers would be interested in so highly specialized an machine but to those who live by delivering finished prints it offers untold possibilities. Make it your immediate business to learn about the Durkopp.



Conducted by G. A. YOUNG

Photographic Amusements

Photographic Amusements by Frank R. Fraprie and Walter E. Woodbury. American Photographic Publishing Co. of Boston, 10th edition. Price \$3.00.

The much advertised assertion that photographs tell the truth looks rather exaggerated in the face of this book which clearly demonstrates that they can do quite the opposite, if skillfully manipulated. All manner of tricks, stunts, and peculiar applications of photography are carefully described. There is almost no limit to the variety of amusing, and also amazing pictures, that may be obtained by the methods outlined. This book will prove a gold mine to the photographic practical joker or anyone interested in the

unusual. With the exception of those pictures made by the use of distorted mirrors no expensive or complicated equipment is necessary. It is interesting to note that many of the tricks described in this book are by no means without sound practical value as is witnessed by the tremendous success of the distorted photographs made to advertise the "balanced tone" of Philco radios.

Free-Lance Journalism with a Camera
Free-Lance Journalism With a Camera, by Rufus H. Mallinson. American Photographic Publishing Co. of Boston. Second edition. Price \$1.50.

The particular value of this book lies in the emphasis the author places in the value of writing suitable paragraphs or

short articles around your photographs. The fact that such writing greatly increases the chances of success is not generally appreciated. The one drawback of the book is that in illustrating points in the text reference is made only to British periodicals, however, it is not a difficult matter to translate these into their American equivalent.

Fototek

Fototek, edited by Dr. Franz Roh. Publishers Klinkhardt & Biermann of Berlin. Price \$1.25 per volume (paper).

Fototek is the general title of a projected series of small volumes of which two are now available. The text as well as the titles to the pictures are printed in three languages, English, French and German. The first volume contains a discussion of the work of L. Moholy-Nagy by Dr. Franz Roh and reproduces sixty of Moholy-Nagy's extremely unusual and interesting pictures. All of his work is in the most advanced modern style, some being Photograms (made without a camera) others in the Photomontage technique while many are printed as negatives. The second volume contains a selection of the work of Aenne Biermann. The text being a discussion of the place of modern photography as an art form. The type of picture in this volume will be more familiar to most readers as no use is made of the Photogram or Photomontage. Anyone interested in the development of modern photography will do well to study these two books.

Cinematic Design

Cinematic Design, by Leonard Hacker. American Photographic Publishing Co. of Boston. Price \$2.50.

The object of this book is to point the way to the development of artistic expression through the motion picture medium. The talking picture, in the opinion of the author, is not compatible with true motion picture art, and as the professional is now absorbed with this type of picture, future progress in the silent film must come from amateur ranks. The artistic principles of the motion picture are discussed under four headings. Form, Rhythm, Color in Motion Pictures, and Relativity in Motion Pictures. No attempt

is made to discuss the mechanics of camera manipulation. The second half of the book contains nine interesting scenarios planned to illustrate the ideas discussed in the text. All are short and require practically no properties or other than ordinary amateur equipment, with the exception that frequent use is made of the dissolve. A study of these scenarios will teach many important lessons in the telling of a story by strictly motion picture means.

The Technique of Color Photography

The Technique of Color Photography by Frank R. Newens, F.R.P.S., American Photographic Publishing Co. of Boston. Price \$2.00.

Of late there has been a noticeable increase of amateur interest in color photography. An individual beginning this work has real need of a carefully detailed description of practice coupled with a lucid explanation of the scientific theories upon which the work is based in order to give reason and direction to his efforts. This book fulfills this requirement exceptionally well. Mr. Newens' writing is unusually clear, and understandable which is a distinct advantage in a book of this type. All of the established color processes are described in detail.

How to Make Enlargements

How to Make Enlargements by Frank R. Fraprie and Arthur Hammond. American Photographic Publishing Co. of Boston. Price \$40 (Paper).

A new and revised edition of No. 5 of the popular Practical Photography series is now available under the above title. The volume contains a complete discussion of all aspects of enlarging including double printing and the various means of control.

Belgian Salon

The IV International Salon of Antwerp, Belgium, has produced an interesting set of twenty-four photogravure reproductions enclosed in a loose-leaf folder. We note that several American exhibitors are included in the selection. Namely: Dr. Max Thorek of Chicago, Walter J. Collinge of Santa Barbara, Alexander Leventon of Rochester, and K. Nakamura of Los Angeles.

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REG. U. S. PAT. OFFICE



"Child Portrait"

H. Cazneaux, F.R.P.S.

VOL. XXXVIII NO. 8

PRICE 20c

Founded 1900

SAN FRANCISCO

CALIFORNIA



FEWER WASTED PRINTS WITH IMPROVED NOMIS DEVELOPS FAST—NO TIME LOSS

It's easy to test Improved Nomis for latitude. Expose a negative 8 seconds, or 12 seconds, or 15 seconds. It makes no difference—the prints are all good—deliverable. No waste of paper. No waste of time.

Prints are brilliant, detailed. Whites are pure white—blacks are rich with no trace of green or brown. Positively no friction marks, streaks, stains or blisters—and no tendency to curl.

The new Improved Nomis now develops as fast as any paper made. You can put your Nomis prints through the plant on a maximum production schedule at lower cost.

TRIAL LOT of $2\frac{3}{4} \times 4\frac{1}{2}$, single weight, glossy, assorted contrasts: 2500 sheets (listing \$14.25) for \$5.00 (returnable for credit after trial if not satisfactory). Use the coupon.

Haloid Company,
Rochester, N. Y.

Please send 2,500 sheets,
 $2\frac{3}{4} \times 4\frac{1}{2}$ for this \$5.00.

Name _____

Address _____

The Haloid Company, Rochester, N. Y.

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Invitation to the Waltz
(Madam Pavlova)
Monte Luke

CAMERA CRAFT

A Photographic Monthly
».....«
SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California

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AUGUST, 1931

NO. 8

Australian Photographic Art

By MONTE LUKE, F.R.P.S.

(With Illustrations from Australian Artists)



By Dr. Julian Smith

Monte Luke is a professional photographer in the antipodes. He is one of the foremost in his profession. He is a pictorialist who has been accepted and honored by the salons. He is an enthusiast in his attitude to his art and his fellow men. But it is far more pleasure in the telling to me and far more important in the reading to you that he is a good man, a fine man, a helpful man, one of the gentlefolk who not only do things but help in making it possible for others to achieve. Such a man tempts me to the writing of those little biographies which have been so kindly and indulgently received and some day you shall hear more of Monte Luke and what he has been doing in the last few years. —S. B.

Australian Photographic Art has, in common with all other forms of art, been somewhat handicapped in the past—and is still to some extent by its distance from the great centres of population and culture in the Northern Hemisphere, but in more recent years, thanks to the various photographic journals, improved methods of reproduction, and, best of all, local international salons, we poor mortals “down under” have been enabled to keep posted up on the work of the European and American masters of Photographic Art.

That the increased facilities for comparing and studying the best work of the rest of the world has had a beneficial effect upon the standard of Photography in Australia there can be no doubt. Indeed, I think that we in Australia can claim to be producing work that compares favorably with that of any other country. At any rate, considering the smallness of our population and the very definite lack of local encouragement to produce work of an exceptional nature, it says much for the ability of enthusiasts—amateur and professional—that so many of them have acquired a reputation that extends beyond the borders of their own country.

Australia's population, though small, is spread over such a vast area, and personal acquaintance with the work of individual camera artist is necessarily restricted, that a comprehensive survey of the photographic field would entail a great deal more research than I am prepared to devote to it at the moment. So that I will confine my remarks to a brief review of those artists within my immediate experience.

The fire of enthusiasm is kept burning brightly in Australia largely through the instrumentality of the different societies such as the Sydney Camera Circle and the Photographic Society of N. S. W. The former consists of fourteen members, every one of whom has had pictures accepted by the leading salons of the world. Cazneau (President), W. S. White, H. Moffat, James E. Paton, Jones, Bosstock, Monte Luke, etc., are some of the more prominent members. The circle meets once a month, when pictures are submitted by members for constructive and—very often—destructive criticism.

Then there is the Photographic Society. The artistic destiny of each of its 100 members is guided by President Jones and a very capable committee. Outings and demonstrations are weekly affairs, and when a standard of excellence has been reached, candidates are selected for admission to the Camera Circle, such candidates submitting six pictures for judgment.

Those professional operators of outstanding merit in Sydney include Bernice Agar, a lady whose originality of outlook and cleverly applied knowledge of line and composition have earned for her a just reputation.

Distinctly individual is the work of Dayne, an operator with a large connection maintained solely by the quality of his work. Dayne specializes largely in the portrayal of brides and children.

When the grandmothers of today were girls, the name Falk stood for all that was best in portraiture. The same can be said of the Falk Studios today, and that these studios still maintain a standard of quality second to none is due to the genius and experience of genial and popular J. Brooks-Thornley. Falk's reputation could be in no safer hands.



"H. H. Pius XI"
J. H. S. Brooks-Thornley
Falk Studios



"Raymonde"

Spencer Shier, F.R.P.S.

CAMERA CRAFT



Baby Smiles

Broothorn Studio



Souvenir
Monte Luke



Glorious Childhood
Ruth Hollick



"The Spirit of Anzac"
Jack Cato, F.R.P.S.

In the home portraiture field the fame of our old friend Harold Cazneau looms largely. What a wonder "Caz" is! Portraits, home studies, children, interiors, landscapes are all the same to him and all are distinguished by that charm for which he is so deservedly well known.

In my own small way I try to uphold the traditions and advance the prestige of the profession. I believe that the camera artist—as distinct from the photographer—is a very definite influence for good in the community. I also believe that the photographic profession as a whole has still a long way to go, and anything I can do towards pushing it along I will do gladly. Art, like charity, is its own reward.



Doris Zinkersen
H. Cazneaux

In a purely commercial way there are photographers, but only one Cecil Bostock, more's the pity! Cecil invests every commercial job with an artistic quality and interest all too rare in this class of work, and his exhibition work is favorably remembered in all the salons of the world. Unfortunately he has had temporarily to relinquish this part of his work owing to his spare time being largely taken up with the building of a motor boat. But he will be heard of again before long.

Well known international exhibitors such as Ruth Hollick, Jack Cato, F. R. P. S., Arthur Dickinson, Boothorn and Spencer Shier, F. R. P. S., are nobly keeping up the good work in Melbourne (Victoria) and the fact that these men are all kept busy is evidence that a discerning section of the people in the Southern State, as in N. S. W., appreciates and demands good art applied to photography. Well known amateur workers in Melbourne are Dr. Julian Smith, F. R. P. S., Ortho Webb, J. B. Eaton, the latter having exhibited at nearly every salon the world over. In this connection also it is good to reflect that the artist who had the courage to hold on to his principles in the years before the artistic conscience of the general public was awakened, has at last had his faith vindicated and now claims his reward.

All Australian Studios depend to a great extent upon daylight for lighting, and are fortunate in having a climate than can be relied upon most of the year round for a good supply of this most valuable commodity. At the same time, the studios all have electric light installations, the operators being fully alive to the value of artificial lighting. I myself am a great believer in the use of electric light combined with daylight for studio work and invariably use both together.

I had some difficulty in obtaining examples of the work of the various studios, as, in spite of the very keen financial depression existing at the moment, most of them reported business of such a nature as prevented them devoting the necessary time to making a selection. However, I am forwarding those I was fortunate enough to secure in the hope that they will be of interest to your readers.

PHOTOGRAPHIC ART

Why certain cavilers should insist Art is subject to the means by which it is achieved I cannot fathom. What matters whether the Venus de Milo was carved with a chisel or chopped out with an ax.

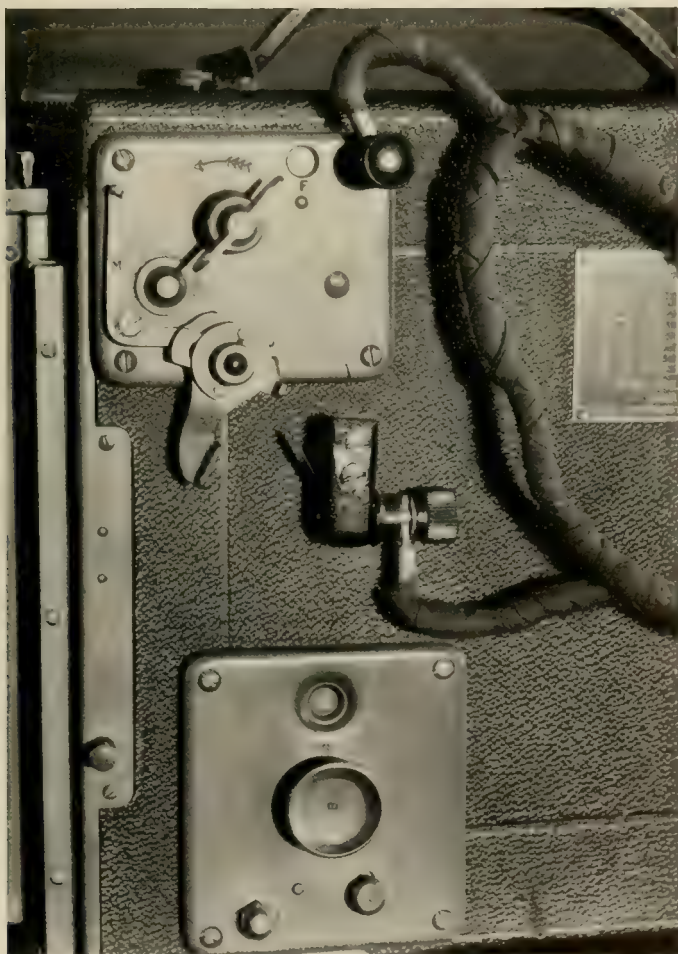
—S. B.

Synchronous Flash Release

By TEX WILEY

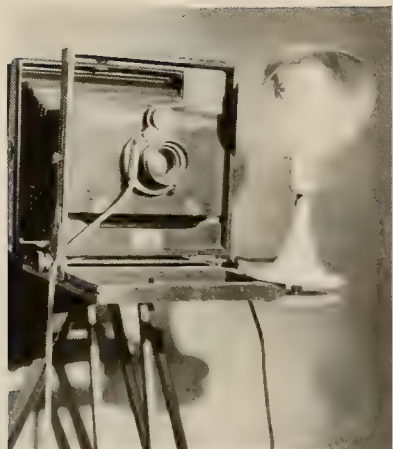
(Illustrated by the Author)

In Home Portraiture where there is plenty of light the Graflex is an ideal camera to use in taking children, especially. But, heretofore, the problem is in getting that light. Flashlight and Photoflash bulbs remove the difficulty when we can overcome the factor of fogged negatives through open shutters while waiting for the flash. This, too, may be solved by an economically made synchronous release which I made more especially in the use of Photoflash.



The device as applied to a Graflex Camera

CAMERA CRAFT



You will note that two Photoflashes are used, one instead of a reflector, the other as the main source of light. Shadow-side values and modelling may be gotten by having one light farther from the subject than the other thus differentiating the shadow side from the highlighted. The portable light enables one to change the lighting scheme without disturbing either the child or the furniture.

Directions for operation are simply to pull the mirror lever down, set the shutter at 0 and tension at 3 or less, when ready press the release and the mirror rises at exactly the same time that the lever closes the contact and completes the circuit. There is ample time in the case of either Photoflash or Flash Powder before the curtain closes. With the Photoflash no added contrivance is needed but with Flash Powder a bypass or sparking device must be made.

The illustrations should be self explanatory but if further information is desired I shall be pleased to give it to any reader of this magazine. Just write to the Editor of *Camera Craft* and he will take the matter up with me, I am sure. This gadget works for me and we want it to work for you.



The Synchronous Release in actual use

Your Very First Camera

By SIGISMUND BLUMANN

It is an eventful time, you are as nervous as if the fate of nations depended on your success, when you stand face to face with some part of the vastness of creation, a Brownie in your hands and prepared to then and there give posterity your first masterpiece in photography. You literally hold your breath and cast your mind over the primary instructions: Yes, the sun is in back and slightly to one side, there are no dense shadows, it is well between the hours of ten A. M. and 3 P. M., the number 1 shows in the little glass window, and you are, as I said, holding your breath.

You press the shutter and give a sigh. In your breast is a mixed emotion compounded of elation and doubt. Already you wonder how it will turn out. Then on to new scenes for more shots. The following two or three exposures are made with some selectivity then you cannot restrain your impatience and shoot what remains of the roll on any old thing so that you may have your "Catch" developed and printed before nightfall.

There never is a time when the eight hour service of the Photo Finisher is so demanded as when the first roll of film made on the first camera has been completed. And with what importance you leave it at the counter! You direct special care and tell the clerk things that he learned when he took his first roll to another clerk in a like position, twenty years ago or more.

A few minutes before the delivery van has left the finished batch of the day you are at that counter waiting. Eventually the envelope is handed to you and you grasp it as a starving man would a sandwich. Hello! Here is a blue slip attached to one of the films. It says, "This might have been a good picture but you moved." A yellow slip to another film states that you failed to look into the finder and have beheaded your best friend, and as to the rest—there is a funny scalloped blackness to the righthand edge which a pink slip tells you is edge-leak.

Now for the prints which you approach with less precipitation. You are beginning to be chastened. The edge leak shows as a clean but disconcerting white on the pictures. Your best friend looks familiar but ghastly with a natural suit of clothes and very lifelike feet but no head and the Motion Picture is novel but unsatisfactory as pictures go.

In a sort of daze you start for the door still looking at the prints and have to be called back to be reminded that there is fifteen cents

to pay for development and thirty cents for the prints. Later you will find that there are places where you are saved wastage by a refusal to make prints from impossible negatives but in this period of innocence you are content if not satisfied.

Now let us look over these first attempts and see what the troubles are. Number 1 is a snapshot of so large a part of Nature that when reduced to the dimensions of your picture leave nothing for the eye to rest upon. A mass of foliage with patches of light and shade but no point of interest. One asks what is it about and why should it be put on paper.

Number 2 is fuzzy wuzzy and ultra impressionistic. This is the one when you moved.

Number 3 is our headless friend. No need to ask what he will think about it. You haven't left him anything to think with.

Number 4 is a lucky chance shot that wins. The objects are well placed and the lights and shades are agreeable and conduce to catching the eye and holding it to the central point of interest.

Number 5 shows you did not turn the film till the next number appeared and so it overlaps the previous exposures or you turned too far so that it lapped upon the succeeding one. Yes for

Number 6 shows the overlap. Otherwise both these are not so bad. Anyway you think them fine and will for some months until you begin to exchange prints with an older hand and develop discrimination and an ambition to become a real amateur photographer.

If there is in your blood that sporting quality that makes for a desire to enjoy by achieving, by creating things of beauty, by the time you have exposed a dozen rolls of films you will be planning a new and better camera with a real lens. By the time you own your third camera you will want to join a camera club. And when you have joined a club or two you will be about ripe for Salon complexes.

A word of advice to you at this early stage. Resolve never to part with your very first camera. Keep it for sentimental reasons. Keep it for possible future contingencies. Some day you may give it to your youngster as his very first camera and remembering your experiences be able to teach what to do and, yes indeed, more importantly what not to do with it.

To make this a psuedo satisfying article I should append a few formulae of developers and fixers and toners, and what not. It used to be the fashion to dabble in all sorts of concoctions but the Photo Finisher has come into the picture and it being his business he does it cheaper and with far less spoilage than it can be done at home.

CAMERA CRAFT

Or if the occasional amateur chooses to do his own, there are the tanks that salvage all sorts of over and underexposures and call for only one, a standard developer and a standard fixing bath.

By the time you get to finishing your own negatives and making your own prints and enlarge for special Salon Effects you will find all the material you can use in the general reading of this and other photographic magazines. You will have attained to the desire to know what other adepts are doing and to seeing their work. You will have achieved, moreover, an understanding of what it is all about.

But the thrill of taking the first picture with the very first camera, can come only once in a lifetime.

We have spoken of imaginary prints and so you need not look for illustrations. If you are struggling with the intricacies and are suffering from the mishaps of your first camera, yourself can furnish plenty of illustrations.

SONGS OF CLOUDS

C. R. WYLIE, JR.

CIRRUS CLOUDS

The lovely goddess of the early spring
Shook out her tresses on the April air.
A vagrant breeze whisked up a lock of hair,
And, Lo, a dainty cirrus cloud took wing
Across the blue of morning skies to bring
The waking world of men a sight so fair
That naught of earthly beauty could compare
With it. Yet even while the poets sing,
The scientist, with more of truth than art,
Predicts that from these filmy clouds will start
A spell of dreary weather. Wind and rain
May be the things which beauty has in train,
But speak of loveliness and while they last
The siren cirri cannot be surpassed

CUMULUS CLOUDS

The sunlight on an oriental shrine,
Reflected there from minaret and spire
And copper'd tower with the hue of fire,
Fades as a candle when the heavens shine
With light that cumuli have caught and turned
Back toward the world. Banked in the west they lie,
The crowning glory of the summer sky,
Touched with the red and gold of fires that burned
Long years ere man was fashioned from the dust
Of Earth, fires which will cast their glow when man
Has merged with clay again as mankind must.
The works of human hands live out their span
And die. Eternal, deathless beauty springs
From hills and clouds and seas and deathless things.

Glacial Heights and The Camera

By ALBERT REMMEN

(Illustrated by the Author)

(Continued from the July Issue)

In general, the early morning and late afternoon are the best. The lengthening shadows at that time of the day break up the monotony of the masses and give character to the scenes. Also, a point to bear in mind and one that gives more assurance of pleasing results, is to have the immediate foreground of the picture at least thirty feet away. This gives an increased even spread of lighting conditions throughout the whole field. A small camera under such circumstances is ordinarily at infinity which allows for speedy action to get a good setting. Such was the case in taking the two pictures, "Passing Under an Ice-Fall" and "Up an Unbroken Ice Field".

The thrill of going into the mountains is enhanced many fold with the aid of a camera, and it appears to raise one above pure physical accomplishments. There one can set himself as judge on the great out-door "thrones" of nature, and decide on the merits of the countless viewpoints that appear and vie for attention. Your decision is the finished print.

A few passing comments—that may be like the woman's postscript to a letter, the most important part—of illusions suffered by myself and a number of my friends in our rambles for better "shots".

We found that taking pictures in the mountains for good results demands two outstanding requirements: that of having your hand on the camera, so to speak, at all times, and the other to not hurry, but take time to introduce yourself to your subjects.

The above brings to mind the "martyr" who struggles valiantly high up mountain trails with his large-sized camera, its incidental equipment and tripod. Contrast this, if you please, with the light step, ready hand, and the small camera. Here there is no tripod to fume and fuss over on uneven mountain ground; no worry of depth of field that demands such long exposures as in the larger cameras; and above all, especially on high trails, minimum camera weight is an important consideration. To do justice to any attempted pictorial work, without question, a freshness of body and spirit is a prime requisite. In the mountains weight, like a grinding-stone, has a habit of "wearing" as the day progresses.

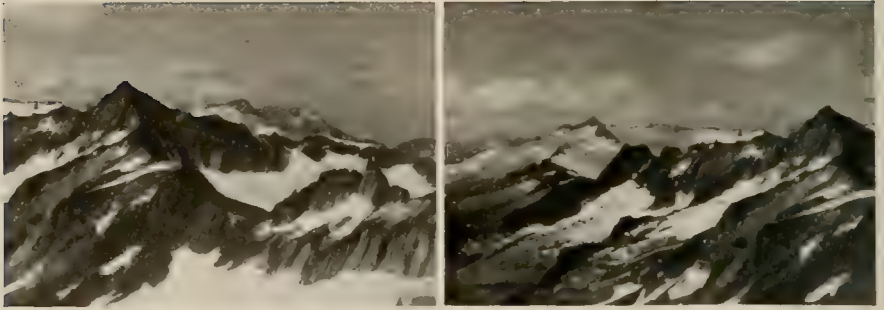
Again there is a further delight in the small precision instrument. It makes one feel always ready to *stop*, a setting-camera, action! Perhaps it is only a test, no exposure, and you are off again

CAMERA CRAFT



Mount Rainier: Crevasse Work

CAMERA CRAFT



Northern Cascade Divide in July. Washington

to another point of vantage. I am not speaking of "grab-bag" photography which at its best brings poor results. A true pictorialist in heart, or by name, makes certain of a sincere introduction to his picture-subject. He weighs it for possible beauty of composition, or if it will produce a pleasing record that has story telling interests.

An abomination and a bore are the ordinary conventional "shots". There is only one way to eliminate them, it seems, and that is to take enough time to seek out and express one's own individualism. Time and an intimate knowledge of your subject is the essence of all good photography.

In taking mountain scenery as a whole there is no fast rule of thumb as to what shall be the exact exposure. It is a matter of fair reasoning and applying your own best judgment from either experience or from suggestions of others.

However, it is often said that two heads in solving a problem are better than one. It is likewise equally true that two or three successive exposures varying in regulation of exposure, or viewpoint, even on a subject that one feels certain of, is indeed a great step toward reducing photographic failures. This method has a



*Sugar Loaf Mountain
Sunset, Washington*



*The Sandy Moor
Sunset, Washington*

distinct advantage when using the small cameras as the cost of film for them is relatively very inexpensive. The finished negatives by comparisons will easily show which negative can be set aside and which will prove the best for final printing.

The factor of duplicating exposures has been a saving grace in securing my best views. Perhaps it would be of interest to state that the picture "Under the Ice Fall—Mt. Baker", reproduced on the cover of the July issue of CAMERA CRAFT is the best of five exposures; the picture "Crevasse Work—Mt. Rainier", again is the best of six exposures.

Touring California Gardens

Second Series

By CHARLES A. HARRIS

(Illustrated by the Author)

(Continued from July Issue)



Dasyllirion
(Sawtoothed Lily)

Contrary to the rules laid down I recently happened to use a chemically dirty tray for the sepia bleaching solution and afterwards discovered the tray to be almost perfectly clean. Incidentally the solution itself had also changed color somewhat. Thus great discoveries often result from accident and it is accordingly that a discarded bleaching bath may still serve a useful purpose if poured into the enameled developing tray and allowed to stand over night. Then if some Dutch Cleanser and a little elbow grease be applied the tray will look as good as new. If this don't do it you need a new tray.

When it is considered that photography, whatever the class or branch, is based upon the same laws and common sense than a mastery of fundamentals becomes of first importance. When the mechanics pertaining to a photograph is un-



Aloes in bloom
Used as a hedgerow



Floripondio
(Angel's Trumpets)

derstood intuition does the rest. Photography among the flowers and gardens, if different, is only as it affords a charming subject followed up as indicated.

A word of encouragement to fellow workers who have made a beginning but, realizing that photography has a devoted, life-time following, might perhaps be desirous to know the underlying causes. Be assured however that to achieve any real satisfaction one must work for it. Friends have thought I must have an unusual equipment to do the various kind of work but when, on occasion, they look things over and fail to see the nickel-plated trimmings they politely say nice things. Which is to illustrate that one need not be deterred from any adventure in photography because of expense. Some things must be bought but I hold there is infinitely more pleasure in making things and afterwards demonstrating their practical usefulness. In my case again there is but one lens—F:6.3 anastigmat of American make but it is a versatile lens and accomplishes many different things. Of symmetrical type it makes enlargements with lens facing either way which I find of advantage. It can for instance do very good wide-angle work without resorting to larger than normal size film. Perhaps it will be possible to explain this more fully at some future time. However this is by way of encouragement and the pleasure of experiment for, if one is to do serious work, special lenses are available and should ordinarily be preferred.

The interest in super-speed lenses is to a considerable extent a manifestation of the prevailing speed mania all along the line.



Malva rose
(Mission Mallow)



Nicotiana glauca
(Indian Tobacco)

They work pretty well on miniature cameras, the very short focal length giving good depth with almost any aperture but larger sizes, at extreme apertures, must be focused very accurately, having but little depth of field. If the character of the work undertaken requires a high-speed shutter naturally a fast lens is necessary to make this effective but for average work that $1/100$ of a second will take care of F:6.3 lenses may be considered perfectly satisfactory. Professional people, more often than not, will use the bulb exposure and a stop that gives good depth and definition. This means using a tripod but it gets the results. In my case almost all exposures are made at F:8 or smaller but the wide open lens is very convenient for focusing in dim light.

And if we are to get to the essential reason for these gray-haired amateurs it is going to be necessary, for one thing, to produce pictures through your own unaided efforts. Whatever may be one's gifts for artistic expression it is at least possible to do the best we can with that which we undertake. Develop your negatives—make your print and, once these processes are mastered, one will be able to follow up and eliminate causes of failure. The developed film, correctly interpreted, indicates the light conditions and exposure when the picture was made. The one compliments the other and when successful in getting exposure and development into harmony a perfect negative results. Consider also the added pleasure and increased interest in your chosen work.

With certain precautions as to the rules of the game the process of development is very simple. One of the difficulties when begin-



Aralia-papyrifera
(Rice paper plant)



Uuphorbia pulcherrima



Agave
With giant bloom

ning is to know when the negative is properly developed. There is, I think, some difference in the way plates and films develop which is probably due to the difference between glass and celluloid. With plates one is able to see the image form and this is rarely lost to view with a normal exposure. One perhaps holds the negative to the light to judge of density and the appearance of the back is also considered. With films, such as the Kodak cut film, a normal exposure will turn black, the image being obscured, after a short immersion in the developer and one judges of the progress entirely from the appearance of the back—different from the plate in these respects. If accustomed only to plates one would say my film, at this stage, was X times overdone but wait until it comes through the fixing bath and see what I call a quality negative (perhaps). My practice is to give full exposure and develop to fair density for a negative that will make bright prints on regular grade paper but even with best intentions negatives will vary. Professional papers are made for this class of negative which might be called the standard type. With variations from this for artistic or other effects we need not now be concerned.

I have always used pyro and prefer it because the slight stain gives good printing quality and Elon is added for softness—the pyro being classed among the hard working developers. As to the formula I had the experience of adopting one somebody said was good and then changing this to more nearly suit my requirements. The point is or rather the surprise was that this formula, worked out in this way, was afterwards found to check very closely with the D-7 formula that comes with Kodak cut film.

One might ask why are three separate solutions required for developing plates and films. Principally because of better keeping qualities although there are certain other advantages. For the average run of negatives one will mix and use the developer according to formula. In certain cases it is possible to counteract abnormal conditions to some extent, not by changing the formula but by using more or less of the different solutions. The sulphite retards oxidation of the developing agents and regulates the degree of yellow or brown stain in the negative. Too much will give black negatives and is likely to produce flat results in the way of contrasts, while too little results in badly stained negatives, trays and fingers. Consequently with sulphite in separate solution one can easily regulate this matter—a slight stain being of advantage.

The carbonate regulates density. The formula indicates the amount for average or normally exposed negatives but much can be done in special cases by judicious use of this accelerator. I would not go so far as to say that a satisfactory negative of any kind could result from a "no carbonate" developer—that is when we are speaking of pyro but sometime when you have an under-exposure try this: Divide the usual amount of carbonate into three equal parts, adding one to the developer—the other two parts handy in separate containers. Development will be very slow but proceed until action seems to stop, then add the second portion until that stops and finally the third portion for a short time, this last mainly to give sufficient density. Some negatives may require only two of the three parts, the general idea being to coax the development to completion with as little carbonate as possible. Always lift the negative from the tray when adding fresh solution. This will usually give the best possible negative that the exposure warrants and might be the means to save something of value but it will not be so good as a correct exposure and it is usually best to make another negative if this can be done. I believe the explanation is that a developing agent such as pyro, in order to act as a reducer, must be in an alkaline solution. Consequently if very little carbonate is present the highlights cannot build up rapidly which gives the shadow detail ample time to acquire full strength. This method may also be used successfully with any subject where there is unusual range of contrast such as interior views that are unevenly lighted and even normally exposed negatives if, for a specific purpose one may want especially fine detail.

And is there difficulty in connection with exposure? I recently read an account of a tour upon which the favorite camera and the traveler formed a close alliance. For practically everything his shutter speed indicated $1/25$ of a second at F:8 except that when

the light seemed unusually strong a smaller stop was used. That was simple and he claimed satisfactory results. Anyway it is information according to one's needs and something to tie to. Confusion comes from trying to keep a clear mind filled with various shutter speeds and the complete F system. An excellent plan is to work for a time with one stop, let us say F:8. When sufficiently familiar with its operation in different conditions of light and for various subjects and one can judge pretty accurately what speed to use at F:8 then let this be the guide or standard for all other stops which is just a matter of arithmetic. This is really exposure by experience, but it is exceedingly helpful with involved exposure problems to be able to think back on how something similar was done at stop F:8. For me there is more fun, more kick, more satisfaction in producing results from one's own judgment and experience than relying upon some mechanical device although if one prefers to use an exposure meter this is O. K. in its way.

Seemingly we have strayed from our given topic but in order to photograph gardens we shall want to know how we may possess some of this beauty which in the photographic print shall endure for all time.

For photographic purposes these subjects are not always placed to the best advantage but the worker will soon learn to make a virtue out of necessity. The gardens may be crowded with close planting or the particular specimen surrounded in a manner to interfere with an agreeable perspective or point of view but the exercise of ingenuity will but add zest to the game. While the chief objective, we will say, is to photograph some gorgeous plant always keep in mind the pictorial possibilities of the material at hand such as the leading lines of a walk, a stone wall or stepping stones in a garden and the generally satisfactory setting or framing of the picture. Not always possible, to be sure, but it is just these little additional accents or the care in excluding unwanted material that distinguishes the best work from the commonplace. Always carry along a length of stout cord for tying back branches that protrude into the field of view. This will be found extremely useful at times. One does not cut or interfere with anything in a private garden, though sometimes one can move things about to advantage, but experienced workers will tell you that wild or unattended plants of the wayside can often, with a little trimming or removal of extraneous material, be much improved for the purpose of reproduction.

In the workroom too there are times when little things count. For example, if trays and graduates are rinsed immediately after use, so that chemical solutions cannot dry upon them it will be easier to keep them in condition. Filtering is usually done with the

CAMERA CRAFT

filtering paper or absorbent cotton in a funnel. However, one may occasionally have something to filter that is of a messy nature or perhaps an old fixing bath and, if fine filtering is not essential, the following will eliminate the final cleaning up. Simply provide six inch squares of good, closely woven cotton cloth. Wet one of these and fold it twice making a four-ply square of three inches.

Open this in the form of a cone and hold in that shape between the fingers of one hand. With the other hand the pouring is easily accomplished, even with small necked bottles, after which the cloth may be thrown away. I have found this to be so convenient that all coarse straining is done in this way.

TWO EMOTIONS

BERT LEACH

NOSTALGIA

Our house was but a little house; above
The door there climbed a morning-glory vine
That bore great flowers of blue. And, oh, I love
Blue morning-glories still. O home of mine
My young eyes from your windows looking west
Past two great, snowy-flowered apple trees,
Saw visions that years on weary years have blessed
And given me back as sacred memories.
Home where my tongue spoke its first lisping word,
Home where their first steps my young feet essayed,
Home where soft lullabies my young ears heard,
Home where, ere I knew life, at life I played,
I am a tired alien who would come
Home gladly if I still might call you home.

ANTICIPATION

Upon my roof some elsewhere silent night
The myriad little dancing feet of rain
Shall beat their rhythm, and shall not sound in vain;
My awakened heart shall quicken with delight,
And throb in time with them. Straightway the bright
First shafts of dawn shall pierce the clouds and stain
The hill-top with old Winter's blood. Again
Northward the legions, all but infinite
That throng with Spring shall march, with feathered scouts
Sent on before; battalions gold and blue
Of violets, with dogwood banners white,
And leafy hosts shall storm the last redoubts.
Mine be it the vernal regiments to review
Saluting from my spirit's highest height.

Ragioniere Guido Pellegrini

*A Pictorialist Who Is Helping To Keep
Italy In Its High Place Photographically*

By SIGISMUND BLUMANN

It was my intention to offer the readers of *Camera Craft* the treat of seeing Guido Pellegrini's pictures and of getting his reactions from the hobby that had first made him known to us here in America. When the prints came and the article was read it opened up new possibilities. Here is a man who not only does but definitely knows what he is doing. Not only makes pictures but reasons. Plainly a man of unusual intelligence and unusually pleasing personality.

So it was incumbent upon me to get facts. To assemble them. To try as on many previous occasions to visualize a man never met and reconstruct from more or less meager data a human being in form just to him and interesting to the reader. Again the anomalous presented itself. Here am I trying to describe a personality. Trying to make him conceivable as to person and character and spirit. Beating about for descriptions. And all the while his own statements given at urgent solicitation do it all far better.

Guido Pellegrini is forty-five years of age, was born in Leghorn which is a seaport in Tuscany best known to us from certain straw hats popular in this country. Tuscany is a flourishing district of Central Italy and in it our subject functions as Ragioniere, a sort of Attorney at Law. Business Expert, Advisor, Man of Affairs. He is a busy man and once more provides us with an exemplar of the big man turning to photography for artistic expression and relaxation. The story of his photographic life follows in his own words:

"As a child, my first and early tendencies were for drawing and painting. The presents which I preferred were colours and paints. I had a great leaning toward drawing and reproduced on paper, with ease, at the age of 14, all that which attracted my attention.

"There was a moment when my father offered to send me to the Academy of Fine Arts, but I did not wish this as I did not feel inclined toward a life of sacrifice and struggle such as is allotted to the painter without large means. Family events led me to practical commercial studies. I became an industrial employee at the age of 20 and now I have been working for the last 25 years.

"I am head bookkeeper in a large Italian industrial concern which is well known also in America amongst the manufacturers in the same branch of trade. I have been living for the last ten years in Milan which is the most important city in Italy for trade and traffic.

"I had my first camera at the age of 14; it was a box costing only a few cents. Since then for many years I have continued with uninterrupted passion, photography of a documentary nature. I learned all from handbooks, using thousands of plates and films and an enormous quantity of material, always attending myself to the whole process from the negative to the mounting. It is only of late years that I have fully dedicated my time to pictorial photography and it was my old tendency to the Fine Arts which led me to bring this art up to a fine point; although modest, it is full of possibilities. It is the only one, on account of its very special requisites, which can be cultivated by a business man who is very much occupied during the whole of the day and who has available solely Sunday and his evenings at home.

"Up to a year ago there was no amateur photographer club in Milan; it is inconceivable that there should not be one seeing that for many years there have been many solitary clever amateurs, yet it was so. I promoted a Club for the purpose of bringing together photographic amateurs and who might be interested in propaganda.

"Thus the Milan Photographic Club came into existence and I am its President. In a year this Club has brought together the cream of the amateurs of Lombardy and has run two Exhibitions. The last, a month ago, was the International Photographic Exhibition of the Milan Fair in which 450 exhibitors from all parts of the world took part, sending in 2,450 subjects, 1,000 of which, all of highest standard, were accepted by the Jury of which I was a member. At this large exhibition where there was an enormous number of visitors (the Fair is visited each year by about two million persons) America was magnificently represented by 68 exhibitors."

Do you get the full flavor of this man's modesty? How little he speaks of his achievements and how strongly he dwells on his ambitions and aspirations. Notice how much pleasure he derives from his club and the pride with which he tells of the excellence of other men. He but mentions "Thus the Milan Photographic Club came into existence and I am its President." There is a charm in the compliment he pays his confreres by being proud of having received a distinction from them, yet not vainglorious.

In our next issue you shall have his dissertation on Pictorial Photography with notes on certain of his successful pictures and, of course, reproductions of the pictures.

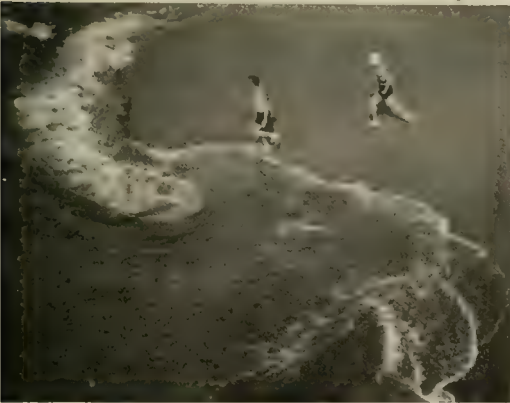
CAMERA CRAFT



*Portrait of Miss Virginia S
Alexander Leventon*

Advanced Medal Print

CAMERA CRAFT



SECOND AWARD: *"South Sea Belle"*, Dr. Max Thorek, F.R.P.S.

THIRD AWARD: *"Design"*, William Clive Duncan

FOURTH AWARD: *"Bathers"*, J. K. Inegawa

FIFTH AWARD: *"Modern View"*, Heinz Tim

ADVANCED COMPETITION

August, 1931

Dr. J. Matthew Ames
J. M. Bretton
Guillaume Celli
Henry Dietrick
Miss Frederika Dolgriff
William Clive Duncan
Dr. Max Feldheim
Dr. Juan C. Field
Mrs. Otto Foss
Lionel Heymann
J. K. Ikegawa
Dr. C. P. Jackson

Heinrich Jahn
R. Kaufman
Alexander Leventon
Axel Olson
Mrs. J. Otterman
Dr. Otto Quist
Mrs. O. J. Rebman
Narcisso Reyes
A. L. Syer
Dr. Max Thorek, F.R.P.S.
Heinz Timm
Miss Jennie Wentworth

CAMERA CRAFT



"Youth's Illusions"
D. Schneider

Amateur Medal Print

CAMERA CRAFT



AMATEUR.
AUGUST.



SECOND AWARD: "Youth", T. Yoshihara

THIRD AWARD: "The Wise Man", Sarah J. Kharegat

FOURTH AWARD: "The Under Pass", Cleo H. Altheide

FIFTH AWARD: "Portrait", Mrs. C. B. Fletcher

AMATEUR COMPETITION

August, 1931

Carmine Albanese
Cleo H. Altheide
Miss Rosa Arneson
Miss A. M. Browne
Miss Olive W. Burt
Roland Calder
M. Woolsey Campan
H. W. Clark
U. K. Das
J. Erlickman
Mrs. C. B. Fletcher
Anthony Glazko
H. G. Gottlieb
Miss Marguerite B. Grow

John H. Jeter, Jr.
Fred R. Joly
H. B. Keeney
Sorab J. Khargat
Frank H. Lewin
Duncan MacDougald
Roy Mingins
A. E. Moebs
G. E. Montgomery
F. W. G. Moebus
W. E. Osler
G. A. Peake
W. C. A. Petch
Wilhelm Piro
Calvin Rutstrum

D. Schneider
E. R. Schutt
N. Sett
Miss Lydia A. Slanker
Miss Susie K. Smith
W. K. Smith
Dr. F. F. Sornberger
Harry W. Story
B. P. Thacker
Prof. N. A. Tonoff
Leland H. Townsend
Jack Tupper
George W. Wing
T. Yoshihara



Once More Anent Conventions

As this is written interest is intense about these parts in the Pacific International Photographers Association and their convention just a few weeks off. Members drop in and voice all sorts of opinions, spill all sorts of ideas regarding their organization and the convention. Occasionally they are antagonistic in a nebulous way and it amuses me to see how their very negative position proves them interested.

Well may every craftsman be interested in the trade association that connects him in a larger way with his calling: which connects him with his fellows: which enables him to grow with his craft and gain strength in better practice from agreements with his brothers, from group agreement pulling together. The solidarity of a trade, profession, or craft is a deep and plentiful well of good. It remains for the individual to dip in and dip out for his own use what he needs and then to use it as best it may serve his purpose.

For any one person to feel that any activity that does not immediately and directly benefit him is worthless or contrary to his interests is equivalent to confessing that men cannot work to a common end. For, if every objector to another's welfare had his way no one should have any way. We give and take in this life. We live as we let live. We are helped as we help. You can no more solidify existence into your desired shape than you could accept it formed to another's peculiar will.

The great climax of each year's work in any association is the occasion when all, or as many as can, gather in conclave to see what has developed since their last general meeting. To hear what others have to say, to teach, to demonstrate. Conventions are the culminations of a whole year's minor activities. There may be purely amusement features and these are not time wasteful for men work the better for little periods of play. The trade exhibitions may seem commercial but we live by the use of what manufacturers make for us, from their products coming the finished things we sell. We are made more efficient by using better material, apparatus, equipment. It is to our interest to learn the latest and the best. We are taught to select by seeing the variety. And lastly, there may be Talks and Demonstrations that do not seem to benefit us. The lack is in us. I have yet to hear a sincere speaker who knows his subject and find I cannot get as much good from his words as my time is worth, to say the least.

The feeling to engender and nurse and with which to attend a convention is that this convention (which ever it be) is MY affair. These things shown are for MY use. These demonstrations and talks are for MY benefit. These people are MY PEOPLE. With such emotions you will find it hard not to be bettered and harder not to enjoy the affair.

It all sums up in a trite phrase that means as much or as little as you are capable of feeling:—It is good to be HUMAN.

Can Such Things Be?

A famous painter, Eves by name, had several of his paintings accepted at the Royal Academy. They were hung at the exhibition. Presumably the acceptance and the hanging were equivalent to the hallmark of merit. They must have been good pictures to have passed the highly cultivated tastes of Academicians. Surely they lacked nothing that goes toward establishing fine art when a jury of R. A.'s passed them. But hold! Some keen eye less artistic and more microscopic discovered that these paintings had been photographs somehow made upon canvass and painted over. The hitherto acceptable pictures were immediately taken from the walls and the artist who made them in some way or another disgraced. So far all runs true to form. One expects that of painters. The typesetter had to be whipped into accepting the Linotype. But! and Alas! The artist apologized. What for? Why? May we not be presumed to judge what is before us when we estimate a work of art? Shall we insist upon the means and methods? If so let every Royal Academician swear by all that he holds holy that he has not taken photographs from which he has copied much if not all of what constitutes his Magnum Opus. Fie upon you Mr. Eyes. Why did you not boast and glory in the ability to make a photograph that the Academy deemed a work of fine art and which your consummate skill enabled you to pass as a painting.

CAMERA CRAFT

The Frank V. Chambers Publications

It will startle many to receive the announcement issued by Frank V. Chambers to the effect that his Weekly Bulletin of Photography and his monthly Camera are combined and that the Camera will hereafter cover both the Amateur and Professional fields in all their branches.

This is the most natural thing in the world. Ten years ago Miss Ida M. Reed, the owner and manager of **Camera Craft** discovered that the line of demarkation between amateur and professional had been obliterated. That the amateur began to be interested in what "Real photographers" were doing and how they did it, even with their first camera pristinely new. That the professional had taken cognizance of the ability of the advanced amateur and had watched his work as shown on Salon walls. That many of the leading professionals entered the professional field by way of the pictorial exhibitions. She decided that this being so there could be no better way of serving both classes and all degrees in these classes than by making her magazine a really PHOTOGRAPHIC MAGAZINE. Not a professional, not an amateur magazine, mind you but one fulfilling the then coined slogan—"Camera Craft Covers the Whole Field of Photography".

In these sophisticated times it is not only an established condition that professionals and amateurs are vitally interested in one another but that the residents in the smallest villages are alike metropolitan in their aspirations and demands. The telephone, radio, motion pictures, automobile, and aeroplane have spread New York, London, Paris, Berlin, Vienna all over the earth. In the countryside studio lives and works an artist who might make good on Fifth Avenue. Our magazine MUST cover the whole field and cover it without stooping to words of one syllable.

There was some question raised at one time as to our place. It was even whispered to professional readers and to advertisers that we were strictly an amateur magazine strayed from its rightful pasture. How well this publication made good is history. It needs no better confirmation than is offered by that grand old man of photographic literature, Frank V. Chambers in his statement, "Concentration of everything good in photography in ONE magazine is indicated."

The Bulletin of Photography couldn't go out of existence. It was a good journal, conscientiously covering its limited field. Camera is an equally meritorious monthly that has delighted the amateur in its limited activities. It is with the deepest sincerity that we welcome them in their combined unit form to the ranks of photographic publications covering "The Whole Field of Photography".

May the success that was theirs individually be augmented not by doubles but by squares. Photography looks to its magazines for stimulation, instruction, help. We, who make the magazine, are clearing houses of such helpfulness, giving as we get, getting as we give. We bring the buyer and the seller together thereby. We create demands. We create pleasure. We help a fair part of mankind to betterment. If this be less than true how wantonly we are wasting our talents; How grievously we are deceiving ourselves. But we are convinced by our readers, all of us, that our mission is worthy and our efforts not without worthwhile success.

Frank V. Chambers we felicitate you and wish you well.

A Prayer for Humility and Fortitude

This day I have achieved great things
And in my heart a singbird sings.

My soul exalts itself and I am proud.
Oh God! Before again I'm bowed

Teach me to wear my earthly pride
So Fate may not my fall deride.

Tonight, though erstwhile I was glad
My heart is heavy and I'm sad.

Much has been felt of grief and pain.
Ere all be well and good again

Help me to bear and know my place
That I may learn Thy power and grace.



Exposure in Cine Work

Really the Motion Picture Amateur has less to worry about than the fellow with a still camera. You know that the Cine shutter opens and closes and the negative passes the light admitting aperture for just so long a fraction of a second, or if you have a slow motion or double speed attachment that the exposure is halved or doubled, and that eliminates monkeying in any way with the speed of exposure. You have more time to give to thinking of the aperture and the amount of light needed.

What stop to use becomes the primary problem, to be alliterative. Advice is still more often given than heeded but we persist in giving it. Don't trust your eye or your wonderful knowledge. Use an exposure meter. There are several on the market upon which you may implicitly rely. Like in other instruments of precision the price must not be the factor which influences your choice. You generally get no more than for what you pay. A high priced article is not necessarily good, though it is pretty apt to be so, but a cheap thing cannot be good. When fresh laid eggs are fifty cents a dozen what would you say of the eggs marked down to fifteen cents a dozen?

We repeat, use an exposure meter and at the end of a year what you should have wasted without one will have paid the cost many times over, not to speak of the lost opportunities averted. Don't buy an expensive meter unless you intend to use it. With a still camera and a different time, aperture and condition with every shot you may average sufficient hits to make haphazard work worth while but with a Cine Camera you are wasting costly footage.

If you will trust to your eye at least cultivate it to some approach to accuracy. Gauge not only the amount and intensity of the light, but its prevailing

color. Remember that distance is always to be taken as the equivalent to more light, ergo smaller apertures, that closeups mean a lesser amount of light and so a larger aperture.

Even that bugbear of large apertures, definition and flatness of field, are taken care of and eliminated by the short focal length of Cine lenses. All that goes to making success or failure as far as exposure is concerned therefore resides in light values. That is why we are so insistent on the use of exposure meters.

A friend once asked the writer if he wasn't overenthusiastic in promoting the sale of meters and the answer was that manufacturers of film also do considerable selling and that meters do not promote more money spending but actually conserve the old finances.

If that doesn't convince you be warned that except in Kodacolor it is a deal better to err on the side of over exposure. If you must spoil film do it right. Make some attempt to get something on the film.

Haze will fool you. You may pass many fine opportunities because misty atmosphere seems to make shooting prohibitive. Forget it. Slap on a K2 and use Pan emulsion and good by haze. A K2 filter necessitates three times the exposure value, we call it a factor 3 filter. Open up the diaphragm so that three times the light enters the camera and there you are. We have seen K1 or K3 recommended but doubt the wisdom of either. The correction of K1 is not enough where correction is needed and K3 overcorrects. With the latter you will get black skies and solid packed cotton batting clouds, for instance.

Except in working with a Telephoto lens. Authorities say you can go almost as far as you like with telephoto objectives. One very able man is on record as recommending Wratten G.

We have ourselves, and with some trep-

idation, used a K3 in the mountains for long distance shots and have gotten splendid results, so the advice is good.

William Stull, A.S.C., in the June "American Cinematographer", says that at from 4000 feet to 5000 feet altitude you should give $\frac{3}{4}$ normal, above 5000 feet altitude $\frac{1}{2}$ normal exposures,—meaning aperture values. We are prepared to authoritatively assert that the decreasing ratio can be put in a more definite form, refined to a point where there will be better adjustments. For every thousand feet move to the next smaller stop. Of course it must be presumed that the atmospheric conditions remain the same at each height. Should a storm come up, or a sunset tinge the light, or should you suddenly encounter an area of open snow the above is all off. There may be rules for exposure on open stretches of snow, some magic gauge which shall give you values in the snow without silhouetting darker objects but we confess we do not know it. Even the good exposure meter becomes rattled. When aimed at the snow it tells you one thing and that thing makes a black mass of the darker object. If you aim at the darker object and follow the old rule of exposing for the shadows and letting the highlights take care of themselves the snow becomes a blank. We have tried developing thin, reducing with persulphate and intensifying thereafter and the final achievement was nothing of which we can boast.

In such cases do the best you can. And if you can condone heresy and are liberal in your acceptances, try colorblind emulsions for scenes in which the predominating colors are white and gray. Use a very light filter to get something in the sky and learn that even the colorblind film which it is fashionable to hold in contempt has its places and will respond to the filter nobly.

One more bit of radicalism and this is done. The best filter ever devised is inferior to what Nature gives you at sunset under certain conditions for all of earth and sky are bathed in that wonderful panchromatic light and distance and foreground are ready filtered for your purpose before the light pencils have penetrated the lens.



New Victor Catalogue

The Victor Animatograph Corporation of Davenport, Iowa, have issued a new catalogue. Nothing remarkable in that. Many firms issue new catalogues. But this is something different. You never saw a more modernistic, artistic cover, and you will find the contents as gratifying. The latest in the outstanding Victor line of cameras and lens equipments. The illustration of the entire book is unusual and carries all the appeal of color as well as matter. Get your copy and learn some new things about modern motion picture outfits.

Victor's National Chain

The Wholesale Division of the National Theatre Supply Company has acquired exclusive rights to the wholesale distribution of Victor Cine-Cameras, Cine-Projectors and Animatophones for the entire United States.

The work of organizing nontheatrical departments in the 31 branches of the National Theatre Supply Company to handle the sale and servicing of the Victor 16 mm line has been practically completed, according to word received from A. M. Beatty, Wholesale Division, National Theatre Supply Company.

Mr. Beatty's entire time for the past three months has been given to establishing these departments and securing the services of a personnel thoroughly qualified to handle all phases of the specialized work connected with 16 mm sales and service.

CAMERA CRAFT

E. L. Schroeder, Sales Manager of the Victor Animatograph Corporation, Davenport, Iowa, is making a series of visits to each of the 31 branches for the purpose of schooling the personnel and coordinating the work between the branch nontheatrical departments and the Victor Factory and Sales Organization.

Retail distributors of Victor products are enthusiastic over the possibilities offered by the Victor-National marketing plan. Victor users are naturally pleased at the prospect of having expert service close at hand, should it ever be required.

Locations of branches are as follows:

Atlanta, Georgia; Baltimore, Maryland; Boston, Massachusetts; Buffalo, New York; Charlotte, N. Carolina; Chicago, Illinois; Cincinnati, Ohio; Cleveland, Ohio; Dallas, Texas; Denver, Colorado; Des Moines, Iowa; Detroit, Michigan; Indianapolis, Indiana; Kansas City, Missouri; Los Angeles, California; Memphis, Tennessee; Milwaukee, Wisconsin; Minneapolis, Minnesota; New Haven, Connecticut; New Orleans, La.; New York, New York; Oklahoma City, Oklahoma; Omaha, Nebraska; Philadelphia, Pennsylvania; Pittsburgh, Pennsylvania; Portland, Oregon; St. Louis, Missouri; Salt Lake City, Utah; San Francisco, California; Seattle, Washington; Washington, D. C.

The Kino-Plasmat

Considered in its application to the new Supersensitive Film, the announcement of a new addition to the Kino Plasmat Family of Lenses, namely the f1.5 15 mm. lens, is particularly interesting. This lens combines unusual speed with wide angle properties. With this combination, that is film and lens, it should be simple to shoot all sorts of indoor and outdoor scenes, even under very poor light conditions.

In its corrections and optical construction, this lens is a true Kino Plasmat corrected for the primary colors of the spectrum and affording a true-to-life rendition of the subject. The corrections of this particular lens afford extremely sharp definition even when wide open.

Its unique combination of extreme speed and wide angle properties will enable the cinematographer to take indoor shots of objects comprising a very wide field of

view at extraordinary close range. It should prove ideal for cramped interiors and for extended views. This lens takes in approximately a 60% wider field than the 1-inch lens.

In addition to the Plasmat's characteristically improved depth of focus, the extreme short focus of this 15 mm. lens assures sharp definition even when the operator is careless in gauging his distance or setting the focusing scale.

The lens is in a focusing mount calibrated from 1½ ft. to Infinity. Like all Kino Plasmat it is suitable for work under all conditions, indoors or outdoors. In brightest sunlight, it can be used at the smaller stops with complete satisfaction assured. The speed of this lens is sufficiently high to permit the use of a 5x filter.

It is not necessary to remove this lens from the turret when revolving the latter. Further particulars may be had from Hugo Meyer and Co., 105 West 40th Street, New York.

Kodascope Model K

And now the last, the perfect Kodascope with every possible merit incorporated and every possible objection removed. Maximum screen brilliancy with effective cooling, due to high efficiency engineering using a 260 watt lamp with decentered filaments, the bulb moved closer to the condensing lenses, the light house with maximum ventilation and air currents and minimum light leak, and all in all as nearly perfect a machine as skill and experience can devise and unlimited equipment manufacture. The price will be a grateful surprise—\$160. Truly the Kodascope Model K is a worthy mate to the Cine Kodak Model K. Eastman Kodak is justifiably proud of its latest achievement.

SUMMER WARNINGS

Clean your lens. Have the bearings lubricated by an expert. Tune up the mechanism. Use the latest, fastest Pan Emulsions. Use filter where needed.



Association News

The officers are: D. D. Spellman, Detroit, Mich., *President*; George Daniel Stafford, Chicago, Ill., *Vice President*; J. W. Scott, Baltimore, Md., *Treasurer*; Harry O. Baldwin, Fort Dodge, Ia., *Vice President for the Portrait Division*; Wallace E. Dobbs, Flint, Mich., *Vice President for the Commercial Division*; Paul E. True, New York City, *Chairman of the National Photographic Exhibitors Convention Bureau*; and Don V. Chapman, Park Avenue Bldg., Detroit, Mich., *Secretary*.

National

One of the students in the Portrait Course at the Summer School of Photography this year will journey 8,000 miles in going to and from his home to Winona Lake, Ind., where the school is located.

The student is J. Derek Chidley, famous photographer of Chester, England.

Mr. Chidley will attend the Portrait Course by courtesy of the School Trustees, George W. Harris of Washington, D. C.; Pirie MacDonald of New York City; and Felix Schantz of Ft. Wayne, Ind. Early this year Mr. Harris invited the Professional Photographers' Association of Great Britain and Ireland to send a representative young British photographer to study at the Summer School this year. Mr. Chidley was chosen, and will be the guest of the Photographers' International Association of America during the stay in this country.

The International Association is giving Mr. Chidley a free scholarship to the Summer School of Photography, but his traveling expenses, of course, will not be included.

J. Derek Chidley is an experienced photographer and business man, but it is felt that he can learn much by attending the Winona School. He will carry a report of his experiences back to England, where agitation is being made for a school similar to that of the P. I. A. of A.

The student's father, Thomas Chidley, writes, "My son is, of course, keenly interested in the prospect of the trip, and is well aware that detailed information will be expected of him on his return. If the result be that a school is founded in England, I think you will feel that your object has been achieved.

"My object is that he should not continue the rut I have made for myself here, but rather from his experiences in America to strike a line of his own, with more modern ideas to back him up.

"I hope that Mr. Towles will find he has a fairly good base to work his influence upon."

If one photographer is willing to journey 8,000 miles to attend the Winona School, every American and Canadian photographer should be glad he is so much closer to the school.

Remember that **any** photographer, whether or not he is a member of the P. I. A. of A., may attend the Summer School of Photography. Remember that the Commercial Course will be given from July 20 to August 1, and the Portrait Course from August 10 to September 4.

Remember also that applications for both courses are coming in fast, and that you should write immediately for full information from the Photographers' International Association of America, Park Avenue Building, Detroit, Mich.

If every student at the Winona School told every Photographer he contacts how much good he got from the course, the school would in a year become one of the largest of its kind as well as the best.



Master Photo Finishers of America

Wm. Burton, President.....216 N. Kirkwood Rd., Kirkwood, Mo.
 Cedric G. Chase, Vice-President.....53 Moody St., Waltham, Mass.
 Fred B. Fountain, Treasurer.....483 Main St., Middletown, Conn.
 Guy A. Bingham, Executive Manager.....Box 1020, Rockford, Ill.

Territorial Vice Presidents

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 North Central States: John H. Seamans.....1953 E. 71st St., Chicago, Illinois
 Central States: J. E. Leitzell.....1510 Broadway, Mattoon, Ill.
 Mid-Eastern States: Frank Horton.....460 Massachusetts Ave., Buffalo, N. Y.
 Eastern Canada: D. A. Lynn.....1570 Dundas St., W. Toronto, Ont., Can.
 Western Canada: S. C. Atkinson.....1924 Rose St., Regina, Sask., Canada
 South Eastern States: Elon C. Robison.....448 Central Ave., St. Petersburg, Fla.
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 A. J. Cunningham.....102 Liberty St., Utica, N. Y.

Are You a Photo Finisher or a Piker?

Photo Finishing is a business. One of the large industries of civilized nations. It is not only an honorable craft but one calling for skill and investment. Like all those crafts which involve technical knowledge and manual skill it may be depraved. There is nothing so base as a quack in medical practice. There is nothing so mean as a Piker who does Photo Finishing in an odd corner of the cellar with makeshift utensils and nondescript makeshifts.

Your standing depends first of all on the class of work you turn out. It follows that the quality of your output will depend upon the machinery and workmen you employ. If you are the boss and the employee both in one maybe you might do well to hire an abler man and fire yourself or it may also be that you are as good as possible, but the fact still remains that what you do depends on how you do it and with what it is done.

Follows the need of considering the cost of your production. No matter how good your product, if you lose money it can do you no good. Brains and clever hands can do much but their capacity is limited and so is their speed. Machinery. Plenty of machinery. Not just a lot of wheels foisted upon you by clever salesmen with clever patter but effective and productive machinery that does what is intended better, faster, and with less upkeep cost.

We have spoken in other places and under different circumstances of the merit of machinery in Photo Finishing. There is an economic advantage in mechanical means of productivity. The more and better equipment you have the better and more standard your output, the lower the cost, the greater volume, AND THE MORE IMPOSSIBLE FOR THE FELLOW WITH A SET OF TRAYS AND SOME CHEMICALS TO ENTER INTO COMPETITION.

When there is cutting below profit in your neighborhood nine chances to one it will be from the piker. And nine chances to one it is the Piker who will suffer most when retaliatory cutting hits him. The machinery goes right on turning out good work though the owner loses money but the handworker gets worse and worse the seedier and hungrier he gets.

Did you ever think of that?

The Piker may be one of several sorts. He may be curable. You try to cure him for his sake and yours. He may be uninformed. Tell him. Teach him. Or he may be chronic, militant, incurable. Let him have plenty of rope. It has come to a point where the business man in any line can be told from the Piker by the simple expedient of learning whether he belongs to his Trade Organization or not. Men who want to progress, who want to maintain the class of their craft, to learn from the compendium of general experience and take what they need from the strength of collective effort must join some sort of association. Yours is the Master Photo Finishers Association of America. Are you a Master Photo Finisher or a Piker?

TORONTO

Prosperity Through Solidarity



Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President, Harold J. McCurry.....Office of Postmaster, Sacramento, Calif.
Vice President, J. H. Gensler.....222½ Sixth St., Portland, Oregon
Secretary, C. F. Richardson.....Milwaukie, Oregon
Treasurer, H. Sackrider.....Marysville, California

The Convention

The Governor of California, James Rolph, Jr., will be photographed. He should make a good subject for he has had much practice and is not only handsome but needs never to be told to smile. Every photographer attending will have an opportunity of giving his impression of the most colorful and popular man in American politics. There will be honor and perhaps profitable prize awards in it for you. If you don't win an award you will have a negative of Jim Rolph to leave your children. It may some day be valuable as being the portrait of the President of these United States.

The Manufacturers' Exhibits will be open from 8:30 A. M. to 10 P. M. every day during the convention. All photographers are welcome. The P. I. P. A. is dedicated to the improvement of conditions in the profession and to good fellowship amongst its votaries. When men and women find they are with friends they may be inclined to join in the duties, responsibilities, and share in the benefits of the organizations. We want every legitimate, honorable photographer to join. We desire no unwilling members. We are against strong arm methods. You are invited as our guest. You are offered a hearty welcome as a brother.

The Picture Exhibit will be open all day throughout to the general public as well as photographers. If the convention cannot by that much show the world what photographers can do and in that way exploit the pictures toward more profits, it has failed in one respect. It shall not fail in any.

Of the Smiles Contest you have already been told. It is growing to national dimensions. They are speaking of it in the east, the north, the south.

On the first evening there will be a snappy Pep Dinner. The best of talent has been engaged, the liveliest of fun is assured.

The Banquet, as usual, on the last night is open to members, guests, all the allied crafts, and prominent business men of the west. President Harold McCurry was never known to permit any banquet with which he was connected to be otherwise than a huge success. You will remember this one for many a day.

The commercial section and the Photo Finishers are fully competent to devise ways and means to cover their own particular interests and in addition to assuring their participation in every activity ample allowance of space and time have been allotted them.

The halls will be beautifully decorated with flags, banners, and natural fresh flowers,—not just flowers but masses of rich blooms intended to glorify the State of California in the Capitol of which this convention is being held. Sacramento is going to astound the photographers. Whatever we are expecting is going to be beaten. Sacramento doesn't say much of its knowing how. It knows and it does. That is the point. IT DOES.

Each of us is looking forward to meeting the other. Every one of us is saying in these lines to his fellows: "I am expecting to shake your hand in Sacramento the first thing on the morning of August 25th. Are you getting any pleasure in anticipation of shaking hands with me? I hope so."

All right. All set. We'll all be there with bells and a SMILE.

THIS IS THE MONTH
Your Convention
Sacramento, California
AUGUST 25, 26, and 27

Chit Chat

About Our
...Friends...

Minnesota Association

On October 20-21-22, 1931, a North Central Regional Photographers' Convention will meet for the first time and will be held in the Lowry Hotel, St. Paul, Minnesota.

Word has just been received from the Photographers International Association of America authorizing a Regional Convention to be put on at St. Paul under the auspices of the Minnesota Photographers Association and that the North Central Regional Association will be formally organized at that time.

The full support of the International Association and the Manufacturers' Bureau has been assured and we are going to have a Convention of the proportions of a NATIONAL.

The territory comprising the contemplated Regional is the Province of Manitoba; the States of North Dakota, South Dakota, Wisconsin, Northern Illinois, and Minnesota; and to the photographers of this territory we want you to accept this letter as a personal invitation to attend this convention and enjoy the hospitality of the photographers of Minnesota.

This will be your convention and we solicit your aid and assistance in making it a success.

International Congress of Photography

The eighth International Congress of Photography will convene as this is being read. It is a potent factor in the progress of the science and art from which so many millions get pleasure and derive a livelihood. The beautiful city of Dresden is itself a liberal education. Should you be interested in further information write to Walter Clark, General Secretary of the Permanent Committee of the Congress, care of the Eastman Kodak Company, Rochester, N. Y.

Portraitists of San Francisco

The Portrait Photographers' Association of San Francisco met at the Bushnell Studios on the evening of July 14th and was well attended. Mr. L. A. Ireland spoke ably on Effective Organization, a subject with which he is familiar and on which he may be accepted as authoritative. Mrs. Coleman gave advance highlights on the coming Sacramento Convention of the P. I. P. A. and aroused interest to the point of enthusiasm. Miss Pritchard showed motion pictures made in Europe on her recent tour. Discussions and most friendly discussions concluded the evening. It was gratifying to the members to be able to welcome so many of the East Bay organizations. And, of course, Pop Lancaster, the president, functioned as ever with a warm heart and hand in making the evening pleasant for all.

A Notable Hagemeyer Exhibit

That consummate artist Johan Hagemeyer would furnish an interesting subject for experimentation. I wonder what he would do if he attempted to make a conventional picture. One imagines Swinburne trying to write an Eddy Guest or Picasso doing a Leighton with greater ease. Hagemeyer made a series of portraits of Albert Einstein while that great scientist was in the west and they are masterpieces beyond the stereotyped meaning of the term. Modernistic in their feeling rather than by the too common tricks of the day,—there is a sense of reality to every one of them that makes one decide they are real not pictured. The exhibit of the series at Gelber-Lilienthal's must have furnished a treat to the dilettanti and the artists. Mr. Hagemeyer is dividing his time between his San Francisco Studio and the Carmel Art Center.

Do You Get All the Good Out of Camera Craft?

There is a way to get the most benefit and pleasure out of everything and it is not by skimming, skipping or devouring whole. Pick what most interests you and read it. Then go through every page and develop a liking for what interests others. Nothing is printed at random, editors do not just try to fill pages or they should not last long. It is the constant labor of those who make magazines, it is the constant hope of this writer, to please, to benefit as many divergent tastes in each issue as space permits. Fortunate the person who has cultivated so catholic a state that he gains pleasure from what pleases others, whose versatility enables him to understand and to assimilate other men's ratiocinations. We cannot even hope to please everybody in any one issue. We cannot make every article appeal to any one reader. We can and we do try to reach every class and all requirements with at least one subject each month. When your acceptance is broadened to an increased number of interests you will get that much more from our pages and from the pages of any publication you read. Meet the editor half way and you will be surprised to find he is going all the way with you. You will get all the good out of *Camera Craft*, for instance, that is carefully built into it.

The Bird Man of Yosemite

In a retired spot near Camp Curry, away back from the road, partially isolated by gigantic boulders and the flora of the Sierra is a camp that is called home by one of the nation's most interesting men. Herbert Sonn is better known as the Bird Man for he has devoted his life to the study of the bird life more especially and to animal life in general of the Yosemite Valley. His daily talks on the subjects to which so much and such intimate study and contemplation have been given are delivered twice daily without charge or cost to the public. We heard him twice and became unusually interested in birds but more interested still in the human document before us. The face of a poet, the eyes of a dreamer, a slight figure, a sensitive face, yet something rugged in the personality, as of the

surrounding magnitudes. For how many years do you suppose he must have gone out to the birds to have them come at his call now? When in the Yosemite Valley do not miss seeing and hearing the Bird Man. His discourse is anything but didactic. He has humor, he talks naturally and the birds come and go thus leading his topics from one to the other as they flit in and out of view.

H. T. Newhouse in Yosemite

We were in the valley recently and marvelled at the number of Verichrome cartons bestrewn upon the face of Nature. Everyone seemed to have a Kodak and every Kodak seemed to have been loaded with Verichrome film. But we ceased marvelling when Best, Boysen, Foley, et al, informed us that H. T. Newhouse had been there. And he didn't sprinkle the empty cartons, either.

H. E. High

Camera Craft keeps its old friends while it goes on making new ones. The other day H. E. High formerly of Kansas and now of Denver, Colorado called on us to remind us of many pleasant experiences of the past. He is on his way south to Los Angeles and thence homeward after a tour of the coast from the northwest via the Redwood Highway. With a friend, also a camera enthusiast he is making pictures as he goes and knowing his old-time skill we look forward to seeing prints in the near future.

IN MEMORIAM

Paul Wierum

Words in a case like this may be at best only the mausoleum of sentiments which do not bear expression. How shall the printed page convey to others who did not personally and intimately know Paul Wierum how dear he was to his friends, how deeply they mourn his passing? He died in Texarkana on May 20th. The Chicago Camera Club who were proud of his art and loved him from daily intercourse will find the clubrooms not quite the same without Paul in his customary spots. To all whom he left behind to grieve the sincerest sympathy of the host of friends who share their sorrow.

CAMERA CRAFT

Sacramento and San Joaquin Photographers

The final meeting before the convention of the P. I. P. A. was held in Sacramento on the evening of July 11th at the Elks Temple. President Fred R. Schneider presided with his usual efficiency and amiability. Members attended from Lodi, Modesto, Stockton, Redding, Red Bluff, Chico, Marysville and other valley towns north and south of the Capitol. As these places cover a radius about as large as the State of Rhode Island it will be seen that enthusiasm in the S. and S. J. V. Association is not waning.

Jack Fisher Gets Tanned

With his Verichrome complexion and a ladye faire the western representative of the Cine Kodak Department of the E. K. Company sallied forth to enjoy a California vacation. Neither Cine Knight nor Ladye Faire figured on the speed of Verichrome or the actinic of California sunshine and both have been from ten to twenty times overexposed. They have been sojourning in the darkroom so thoroughly cooked that the doctor ordered indefinite rest to await developments. Meanwhile that mean guy Herb Luhn, ranking under sundry jibes as to cheap hasheries and ptomaine poisoning gloats and says that it is no worse to save the price of a sombrero than to eat noodles.

Wisconsin Association Convention

Our Convention this year on the 23rd of July has through no fault of our own been made a Convention without the Manufacturers.

The program is strong and good as this will show:

Thursday, July 23

10:00 A. M.—Greetings! Business meeting. Talk by Ex-President John Snow, Mankato, Minn.: "Is Ethical Practice in Photography Practical?" "Yes, and Why".

1:30 P. M.—Charles Kaufman, Commercial Photographer, Chicago. Illustrated lecture.

8:30.—Reception at Schroeder Hotel. Music and Dancing.

Friday, July 24

10:00 A. M.—Business Meeting.

11:00.—Ed Tallmadge, Waukesha:

"School Photography and What Can Be Done About It".

1:30 P. M.—Harry Wills. Demonstration of Panchromatic Film.

4:00.—Wm. Risteau, President Chicago Cook County Association: "Ethics of Photography—Past and Present".

7:00.—Banquet at Schroeder Hotel.

10:00.—George Edmondson, Cleveland. Color Plates Exhibition—At the Hotel.

2:00.—In the afternoon. Moving Picture Party at the Wisconsin Theatre for the Ladies.

Saturday, July 25

9:30 A. M.—Jos. Toloff, Evanston. Home Portrait Demonstration.

11:00.—Alice M. Baker, Minneapolis. Talk on Reception and Sales.

1:30 P. M.—Kenneth Carson, Detroit. Demonstration of Portrait Lighting.

3:00.—Ride through the parks for the Ladies. Picnic Supper for all.

Complimentary Exhibitions.—Pirie MacDonald, Fort Dearborn Camera Club, Chicago Camera Club, Charles Aylett, Eugene Hutchinson, F. E. Geisler, Richard Speaight, Foreign Exhibition, Joseph Toloff.

P. D. Anderson One Man Show

The walls of the California Camera Club never were graced with a finer collection of prints than those shown by P. Douglas Anderson. With two exceptions the lot might pass the most discriminating judges at the most particular Salons. Outstanding were the following gems—Detail: Calla Lily, The Road Scraper, a Yosemite Valley bit that is lyric, and Pine Cones. Mr. Anderson has often proven his artistic ability but this collection shows his versatility in that several of the prints evince a genius in the expression of emotion by abstract design. We can sincerely say that P. D. A. never says things so well as when he speaks in pictures.

East Bay Commercial Club

On the evening of July 21 this group held one of the most interesting meetings of their year. The program is gratefully credited to Mr. M. E. Elwess and its constructive value was not lessened by the novelty of its character.



PHOTOGRAPHIC DIGEST

Edited by H. D'ARCY POWER, M. D., F. R. P. S.

Sodium Sulphide for Toning Purposes

J. J. Hansma in *Focus*, deals with the need of care in preserving solutions of this substance from contact with metals, and the avoidance of old and colored samples, also the possibility of using such material by acidifying the solution. This latter suggestion is of doubtful utility. Acids add nothing to the transferrable sulphur content, and fill the air with disengaged H_2S . Some time ago I tried a more effective method, namely: Soaking the bleached print in acetic acid before placing it in the sulphide bath. I obtained good and rapid toning but free sulphur was precipitated on the surface of the prints, and though I could rub this off the probability that sulphur was also present in the paper base deterred me from further use of the procedure. A very simple arrangement may be easily made that obviates any possibility of oxydation. A saturated solution of chemically pure Sodium sulphide is placed in a brown glass bottle closed with a rubber stopper, perforated by two holes,—(such can be bought at any chemical apparatus store), two pieces of glass tubing pass through this stopper arranged as in a wash bottle, that is one piece is bent at an obtuse angle and only just enters the mouth of the bottle, the other is bent at an acute angle and reaches nearly to the bottom of the bottle. To each of these tubes is attached a short piece of rubber tubing which can be compressed and closed by a clamp, such as are made for the purpose, or by an ordinary spring closing peg. Saturated solution of sulphide has little affinity for the O of the air and the only air surface is the small space that is above the fluid, which is not changed until the liquid is all used. When prints are to be toned the clamps are released and sufficient solution expelled by blowing into the bottle through the short tube until the

required amount is expelled, the clamps being immediately readjusted. Except the perforated rubber stopper the whole thing can be made at home, there being no difficulty in bending the pieces of tubing over a gas flame. In fact we can do without bent tubes altogether by simply attaching a sufficient length of rubber tubing to each of the projecting glass tubes. The tubing should be of small calibre and firm. I have used fluid from the same bottle for months without there being the slightest indication of deterioration.

What is a Safe Light?

This is the caption of a recent article in the *Brit. Journ. Phot.* whose conclusions most workers could well take to heart. Its general purport is to show that with understanding the dark room illumination may provide an amount of light with safety, and this is not stated on theoretical grounds but as the result of large commercial experience, for example it is stated that:

The article by Mr. David Charles ("B. J.," July 25th, 1930) must have surprised some of the gloomy school who could hardly have believed it to be possible to develop normal bromide paper by a light which was bright enough to allow a fairly good negative to be taken of the interior of the dark-room in less than half a minute. But long since equally good lights were used in some developing rooms. In one postcard printer's machine room the lighting was offered by large square lanterns made of a single thickness of golden fabric which allowed perfect vision of the work in progress, and, more remarkable still, one end of the room was illuminated by ordinary daylight, so that as the band of prints came out of the fixer not merely the depth but the colour could be accurately judged. It might have been thought that enough white light would have penetrated to the exposing

and developing end of the room, but on the finished cards the white margins were absolutely free from the slightest veil.

It will probably surprise many experienced workers to learn that it is possible to develop panchromatic plates of average rapidity by the light of an ordinary candle without using any coloured medium, but such is the fact. The candle was placed about ten feet from the developing dish, and an opaque screen interposed only reflected light from rather dingy walls and ceiling being used. The dish was, of course, kept covered except for the very few seconds necessary to inspect the image, and the transfer from slide to dish was made as expeditiously as possible. This proceeding may appear to be a very rash one, but it is really quite logical. The plate being sensitive to all colours, safety depended mainly upon the weakness of the light, and the visual power of the candle was greater in proportion to any coloured screen which would have given equal visibility.

These statements I can corroborate from my experiences of the last eight years during which my well appointed dark room of former days has given place to all kinds of substitutes, bath rooms, bed rooms, even in hotels, and yet panchromatic plates had to be developed and bromide enlargements made, and my negatives and prints are not burdened with fog. My stand-by illuminants have been two electric pocket lamps, one of these has three thicknesses of yellow Viridria paper between the bulb and the condenser and the second with two yellow and two green papers similarly placed. With these anything can be developed, fast panchromatics and bromides, always providing the dishes are kept covered when not under inspection, which in the case of panchromatics and very rapid plates should be very short. When I have been without these useful little lamps, or the battery has run out, I have placed a piece of candle at the bottom of a tin can or other opaque container and set this well above the work table. The light passes only to the ceiling whence it is reflected over the whole room, and unless the ceiling is very white it is comparatively harmless; a measured example may

be useful: A small lighted candle placed at the bottom of a high tin can stands on a shelf seven feet beneath the ceiling which reflects its light over the room on to a low bench ten feet below. At a point on this bench where the light is sufficient to plainly show the second hand of a watch, a piece of rapid bromide paper was exposed, in sections, for one, two, and three minutes, and developed, only the three minute section showed the very slightest veiling as against an unexposed area. I should have no hesitation in developing plates by that light, taking care to keep the plate covered whilst in transfer from the holder to the developing dish. The writer of the article lays stress on the importance of broad weak light sources as against small strong lights, reference is not made to two other easily overlooked dangers, namely almost microscopic perforations in fabrics used for safe-lights and pinhole communications with the daylight, which may be so placed that they are not seen, and by reflection from a glass surface direct white light on an exposed surface.

Abrasion Fog in Developing Papers

R. Garriga has dealt with this subject in *El Progreso Fotog.* and states that the fogging and yellow staining may be overcome by a two stage development, in this wise: The print is first immersed in a bath consisting of a normal developer, diluted with an equal quantity of water, to which 1% of hypo has been added, on the appearance of the image it is removed to a dish of the normal developer and printing completed. By this method it is stated that: "By careful manipulation it has been found possible to develop papers to pure white and strong blacks without the slightest traces of abrasion or yellow stain."

This appeared worth trying out. Using a rather thin and flat, but otherwise normal negative, which printed in thirty seconds, and gave a visible image in 60 seconds in a normal amidol developer, and a clean good print in two minutes more. The conditions were exactly repeated with a second printed except that it received the preliminary bath as advocated. The appearance of the image was delayed to four minutes, and another eight minutes

CAMERA CRAFT


were needed to complete the printing in the normal bath. The result was a flat, yellow stained and unusable print. Such is the result with Amidol, and it seems right to report it.

Butterfly Wings That Photograph Themselves

Dr. G. Wolff of Basle has found that a butterfly's wing will make a photographic positive of itself if placed on an unexposed


plate and kept in the dark for twenty-four hours, showing all details and design, even to lines invisible to the eye. Two species, the "Apollo" and "swallow-tail", vary in this respect, giving, in the early days of life, a negative picture, then intermediate pictures neither negative nor positive, and toward the end of life a purely positive picture. No explanation is offered for these phenomena.

SALON WEEK
IS COMING



CLUB NOTES

EVERY PRINT
A WINNER



Forthcoming Exhibitions

Toronto Salon, Fortieth Exhibit—August 28 to September 12, 1931. Address Thornton Johnston, Secretary "Toronto Salon", Toronto Camera Club, 2 Gould Street, Toronto, Ontario, Canada. Closing date, August 1.

Royal Photographic Society of Great Britain—Seventy-Sixth Annual Exhibition. September 12 to October 10, 1931. Address, H. H. Blacklock, Secretary Royal Photographic Society, 35 Russell Square, W. C. 1, London, England. Closing date, August 14

Irish Salon, Third Annual Exhibition—October, 1931. Address the Honorable Secretary, Irish Salon of Photography, 18 Morehampton Road, Dublin, Ireland. Closing date, September 30.

International Salon of Photography—November 1 to 15, 1931. Address M. le Commissaire General de L'Exposition Internationale d'Art Photographique de Poitiers, Villa "Mes Loisirs", Rue du Grand Rondeau d Poitiers, France. Closing date, October 15.

All-Ohio Salon—November 1st to 29th, 1931. Limited to residents of Ohio. Entry fee 25 cents per print with a minimum of two and maximum of six prints. Address, William C. Pryor, Secretary Camera Pictorialists of Columbus, 60 Latta Avenue, Columbus, O. Closing date, October 10.

Darwen International Salon of Photography—November 9 to 21, 1931. Address J. Hector Woods, Buff Cottage, Buff Street, Darwen, England. Closing date, October 8.

The World's Fair in Chicago in 1933 is very much in advance of this time but should be kept in mind with each and every outstanding print made and when exposing for future salon pictures.

Brooklyn Institute

The 42nd Annual Meeting of the Department of Photography was held at the Studio on Thursday May 21st when the following officers were elected and Chairmen of Committees appointed:

President, Henry D. Scribner; Vice-President, Samuel P. Ward; Secretary, Mary Callaghan; Treasurer, Edward D. Mudge; Librarian, Harold G. Swahn; Curator of Prints, Walter E. Owen; Chairman Executive Committee, Myers R. Jones; Secretary Executive Committee, Alex Ingram. Chairmen: Membership, Chas. W. Case; Craftsmen's Meetings, Joseph Kray-sler; Annual Exhibition, Samuel P. Ward; Library, H. G. Swahn; Outing & Annual

Dinner, Harry Neuman; Class Instruction, Rudolf Paul; Contests, Eleanor Fischer; Entertainment, Antoinette B. Hervey; Monthly Exhibits & Print Exchange, Walter E. Owen; Rooms, Jefferson J. Skinner; Lockers & Apparatus, Dwight W. Streeter; Publicity, H. J. Rosenkranz; Motion Picture, A. Merrill Powers; Technical Work, H. H. Cremer; Shipping, H. L. Viens.

An educational program for the coming years was also decided. Three courses will be given covering Advanced Photography, Amateur Photography and Motion Picture Work. These courses will be open to the public as well as to Studio Members.

CAMERA CRAFT

Newark Camera Club

Hurrah! It may now be told. We sold the old home, which sounds heartless, but we sold it to the United States of America for national use. Our new home at 683 High Street is being fitted and equipped and your advice may be helpful. While in the throes of getting organized and established in strange environments the usual work has not been permitted to languish. A showing of our annual print competition proved we are as active on the wing as on the roost. More particulars and maybe some pictures of the new home may be forthcoming in the near future. I am writing this three thousand miles from my Newark Club but my heart is in Newark as it is put on paper.

Portage Camera Club

The annual exhibit will be in the rooms of the Akron Art Institute during the month of September and as usual an honor exhibit of the work of some noted pictorialist will be hung with the regular contributions. From the members prints shown will be selected thirty-three prints for the travelling Exhibit of the Associated Camera Clubs. Monthly activities continue with unabated enthusiasm,—a photographic exposition of equipment,

novelties, goods and chattels, a banquet, and numerous get-together meetings during the month.

London Salon

They do things well in England. The Salons are eminently fair and the very exclusiveness, based on high standards, makes an acceptance by the Royal or the London worth achieving. The London Salon opens on September 12th and runs to October 10th.. Get your prints in early and do not hope to be allowed to enter save with your best.

A. A. A. Club

The officers for the coming year are as follows: President, Roderick Pearson; Vice President, James MacBride; Treasurer, Viola Hawke; Recording Secretary, Margaret Clarke; Corresponding Secretary, Helen Forster. Several hikes and many distinctions have marked the month. On July 22nd, O. J. Smith of the Eastman Kodak Company gave a demonstration of lighting and manipulation of new emulsions at the Plaza Hotel. The meeting was unusually well attended and the demonstration as always worth travelling far to attend. O. J. Smith is a master in portraiture and knows how to elucidate his knowledge.

NOTES & COMMENTS



Booklet of the Ihagee

Herbert and Huesgen offer gratis to anyone writing for it a booklet on "My Experience With the Ihagee Two-Shutter Duplex" which is by no means a mere pamphlet exploiting the camera with which it deals. As a matter of fact there is much valuable matter in it that covers general practice with any camera of similar characteristics. The text is well written by Kurt Langer who knows his subject thoroughly and the numerous illustrations are in themselves instructive and pertinent. Do not fail to write the Herbert Huesgen Co., 18 East 42nd Street, for a copy.

Zeiss Nixe Cameras

The market never afforded a greater variety of cameras at a greater variety of prices: Low, high and intermediate. Staunch, meticulously made to a standard, conservatively designed to basic principles which cannot be sidestepped without sacrifice yet with every modern device that could add to efficiency the Nixe line of cameras hold their own and still are the choice of discriminating buyers. Supplied with the genuine Zeiss Tessar IC f4.5, Compur shutter with or without self-timing attachment built in. Any dealer can show you the several models or write to Carl Zeiss, Inc., 485 Fifth Ave., N. Y.

The Kawee

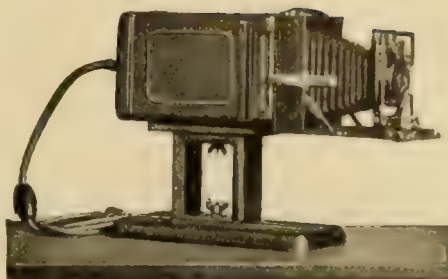
Summer and a large contingent who take to the mountain trails have brought the Kawee to the front with surprising suddenness. Always popular with the cognocenti it now transpires that many amateurs have learned that a camera that has all the conveniences and accessories of a high grade view box and uses plates, cut film or film pack and with its long bellows draw still is capable of folding to the thinness of a moderate sized hand-book is just the thing to carry on the hikes and climbs. Burleigh Brooks, 127 West 42nd Street, New York, informs us a roll-film attachment is now available and that added options as to lens equipment are now offered. Ask your dealer to show you a Kawee or write to Burleigh Brooks for information.

Haloid Nomis Paper

The summer season is on and Photo Finishers are making money at the production and the selling end by use of the remarkable Haloid Nomis paper. A commercial paper with such latitude, such blacks, such crisp detail and simple manipulation needs testing and proving. The makers are prepared to make your tests easy. Just send five dollars to The Haloid Company, Rochester, New York, and ask for their 2500 sheet offer. You will get a tremendous value for your money and a tremendous step-up for your business.

Scheibe Filters

The other day a reader phoned in to ask how black skies, so dear to Struss awhile back, could be obtained. We recommended red filters and were asked where such might be obtained. The special filters made by George H. Scheibe 1927 West 78th Street, Los Angeles, naturally came to mind. Scheibe has specialized in filters so long, his experiences with Motion Picture requirements has covered so many contingencies that we vow the man could make a filter to produce black, blue, green, yellow or any colored sky if the darn paper would only lend a part. By all means learn what Scheibe Filters are and can do. Your dealer is stocked but if not a postal will bring you reading matter that will interest and instruct.



Zeiss Ikon Mirax

The Ikon Mirax is a compact enlarging attachment which can be used with any film or plate camera taking sizes $2\frac{1}{4}$ by $3\frac{1}{4}$, $3\frac{1}{4}$ by $4\frac{1}{4}$, or 9 by 12 cc. The Mirax works in a vertical or horizontal position. A very efficient reflector assures even illumination and freedom from accentuation of negative defects. Carl Zeiss, Inc., 485 Fifth Avenue, New York, have some interesting printed matter on this item available on request.

Roehrig-Bielenberg Photo Paints

Transparent Photo Oil Paints have reached a wonderful state of perfection and Roehrig-Bielenberg deserves no little credit for having taken a good part in that consummation. Their colors are true in tone and do not fade, a fact which enables them to guarantee their products fully. They may be obtained in single tubes or complete sets of any well stocked dealer or Roehrig-Bielenberg, 39 Henry Street, Brooklyn, N. Y., will tell you the nearest dealer who has them.

Holliston Glue for Padding

Several Photo Finishers have been enterprising enough to want to know more of the Whoopee Padded Snap Shots shown at the St. Louis Convention and it is a pleasure to suggest that they try Holliston Glue, called by the trade name of Gluco we believe for the padding compound. It works with the same facility as any heat dissolved glue but is the acme of elasticity and is made by our old friends of the Holliston Photo Cloth reputation. Write Holliston Mills, Norwood, Massachusetts for information as to the point nearest you where you can obtain this product.

Rytol in the Summer

We might begin by saying Rytol in the Winter, Rytol in the Summer, and Rytol in the Autumn and Spring. What these ready weighed, ready mixed, tabloids can do with over, under, and normal exposed negatives is wonderful. In the tank they are magical. In the tray they are ideal. It takes considerable merit to enthuse us this way but we owe over a hundred unusually good negatives to Rytol and feel an urge to have others share our elation. Try Rytol and your weighing, measuring, compounding, and development troubles are over. It is a Burroughs Wellcome product which means it has the hallmark of absolute reliability.

NuAce Mounting Corners

This is the season for snap-shots. Prints accumulate because the task of wielding a paste brush is sloppy and annoying. Take a plentiful supply of NuAce Mounting Corners with you to your vacation quarters and in the dull, idle hours between pleasures sit at ease at the porch table or in the dark evenings under the camp-light and moisten them as you would a postage stamp, thus affix them to the pages of your albums ready for inserting the pictures you are making in the open. Prints may be removed, replaced, and inserted with ease. Your dealer has them in black, white, gray, sepia, and gold, with red and green for holiday use. Should you find it impossible to obtain them where you are write to the Ace Art Company, 12 Gould Street, Reading, Mass.

Mallincrodt Chemicals

Hot weather and hot weather troubles are imminent. The purity of chemicals is a factor in retarding spoiling of solutions. Mallincrodt Sulphite is fresh and pure and will keep your developers clear. The same brand of Carbonate in the monohydrated form will maintain its weight and potency and dissolve readily. Pictol takes the place of Metol at least with equal powers and the makers claim some advantages. But why enumerate the line? Get familiar with Mallincrodt chemicals and many of your darkroom troubles may be eliminated. Mallincrodt Chemical Works, St. Louis, Mo., have some very interesting literature for you.

The New Eastman Store

As we go to press many men are working busily on the new Eastman Kodak Store on Post Street, near Grant Avenue into which the San Francisco exemplar of Eastman service will move in a few weeks. It will be the most novel in appearance, the most elegant and complete in fittings, and Tony Babb and Mert Elwess assert with conviction that it will be the finest store in America or they have fallen short of intention. Peeping behind the fence we are inclined to think they have not failed.

Finlay Color Process

There never was such a fervor for Color in everything. Color in the home, in the business, in advertising and now in photography. Commercial photographers have been worried and fretted as to how to achieve what their trade demands. The Finlay process removes the proposition from the problematic to the commercially feasible. A request to Charles W. Beck, Jr., 305 East 45th Street, New York, will bring literature that should be worth money to any up-to-date photographer.

The New Correctoscope

A device that puts distance and exposure under immediate eye control in a single operation and acts as a viewfinder at the same time will be recognized as a long felt want which being filled becomes an indispensable. The New Correctoscope is a high grade optical instrument not to be confounded with any cheap expedient. This is an instrument of precision and fits any of the known makes of Cine Cameras. Hugo Meyer and Company of 245 West 55th Street, New York, would like to send you enlightening printed matter.

Holliston Photo Cloth

We verily believe that if every amateur in the world could be given a bit of Holliston Photo Cloth and under the eyes of a mentor could be made to use it on his prints, that if every professional could be likewise forced to use it, every commercial photographer compelled to turn out all prints backed with it, in a month the Holliston Mills should have to treble, quadruple their output with twenty-four hour runs.

CAMERA CRAFT

REG. U. S. PAT. OFFICE

IN THIS ISSUE

AN OPINION OF PHOTOGRAPHIC ART

By Guido Pellegrini

THE NEW EMULSIONS

By Norman G. Siller

TENTH ALL AMERICAN SALON

By Milton Inman

SAN DIEGO'S FIRST INTERNATIONAL SALON

By C. Eldon White

WANDERINGS IN FRANKENLAND

By Prof. Dr. H. D'Arcy Power

IMPROVING THE NEGATIVE

By Sigismund Blumann

PROFUSELY ILLUSTRATED

VOL. XXXVIII NO. 9

PRICE 20c

Founded 1900

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"Betulle"
Guido Pellegrini

CAMERA CRAFT

A Photographic Monthly
».....«
SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California

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VOL. XXXVIII

SEPTEMBER, 1931

NO. 9

An Opinion of Photographic Art

By RAG GUIDO PELLEGRINI

President of the Milan Photographic Society

(Illustrated by the Author)



At the invitation of the "*Camera Craft*", it is with the greatest pleasure that I write the impression which I wish to give to my manifestation of photographic art, and first of all to express my cordial greetings to distant colleagues in the countries where English is spoken, trusting that my words will be interpreted as sympathetic homage and approval of the traditional friendship which binds my country to the great American Nation.

There have been many discussions in the past, especially amongst us here, regarding the question as to whether or not photography is a real art, that is to say, whether the graphic reproduction which originates through light and which is drawn and fixed by

technical means, may become a perfect artistic rendering and in what manner this may be arrived at.

The general public who, with continual and ever growing interest, visit the photographic art exhibition galleries, solved the problem long ago and in fact the problem is of easy solution if consideration is given to the enormous difference existing between an ordinary photograph as taken by simply pressing the trigger or

button and the same object seen and reproduced by an artistic person or one who is capable of transfusing into it his personality so as to awaken in the beholder the same sensation felt when drawing or painting his picture. Every author has his own way of expressing himself, his light and shade, outline, in fact his own style which is the outcome of the assemblage of feelings and operations which go to form the originality and personality of the artist. The more decided the style, the more we feel the personality of the artist in the work and the more we feel his technique dominated by the breath of art.

From what has been said therefore, it is above all necessary in art in general and not only in photography, to have something to make manifest, a way of thinking or seeing, a sentiment of our own, to be expressed in such a manner as to be original. There are already too many photographers who imagine they can produce art by simply showing reality as it comes under their attention in a form which thousands of others have previously expressed in the same manner. Now, I think that where there is nothing fresh to be done, it is useless to attempt to produce artistic photography because art, in my opinion, is solely an original, personal and exclusive expression of sentiment.

As to the means of carrying out what has been said, whole volumes could be written. In my opinion, I think that the kind of life we live to-day, hurried and hustled sometimes to a frantic degree on account of the great number of our duties and pleasures which often take us far away from the ordinary tenor of life, in continual search of fresh sensations, make it advisable for the artistic photographer to seek quick and practical means and convenience of movement and action; I imagine a future for the small machines of $4\frac{1}{2} \times 6$ or $6\frac{1}{2} \times 9$ centimetres at most, equipped with apparatus for large aperture F.3 or even F2.7, sensitive films, view-finder which can be brought up to the level of the eye which in many cases gives the chance of a much better perspective, with a more rapid and certain perception of what is seen and that which it is desired to obtain.

I use only machines of the above sizes and all works dealt with in this article are enlargements of small photographs. I am not one of those who prefer and advise prudence and economy in snapping objects, after a long study of all the coefficients which go to form a picture from nature. My character, of an impressionistic tendency, urges me to use a large quantity of sensitive material; I prefer, when taken by a passionate interest in a subject, to take half a dozen photographs of it from different points, under different conditions of light, outline, etc., rather than only one which has been unduly considered and studied. The small dimensions of my



The Railway Bridge
Guido Pellegrini

cameras make it easy for me to use an abundance of material which is largely compensated for by an easy selection of results.

With regard to prints,—mine are all Bromides or more often Chloro-Bromides; I am not partial to the so-called interpretative processes. I agree that these, carried out by a painter, can give very good results, but then the merits are with the painter and not the photographer, in which case it would be much better for the painter to cultivate his art in full and not produce a photographic mixture which is good neither for painting nor for photography. This latter, if it wishes to retain the good opinion of persons of taste, should avail itself cleverly and dexterously of the sole photographic means at its disposal which as a matter of fact are to-day so numerous and varied, and prepared with such perfect technical art, that they guarantee the most unexpectedly favorable results.

The pictures presented with this article have, in the course of a couple of years, been round the various galleries of Europe, America and even Japan. "Tramonto sulla Laguna" which represents "a moment" on the Lagoon at Venice at sunset after a stormy day, is my oldest and most acceptable work in the galleries; it has been shown at 25 exhibitions and has never been met by a refusal. "Betulle" was received and purchased at Tokio. It is a landscape of the mountains around the lakes of Lombardy. "Tramonto sulle Dolomiti" is meant to represent that quarter of an hour of silent and mystic calm which follows the sunset on the Dolomiti, whilst the rugged mountain becomes transparent and by its enormous size seems to dominate the solemn peace of the fields.

The "Railway Bridge" has been enthusiastically received and has also met refusals at times; it is a strange and discussed photograph which represents the smoke of a locomotive left after passing under an iron bridge.

"Acqua tra le nevi" is a study of delicate transformations of tone on the snow at the time when the sun, low on the horizon, no longer creates violent contrasts of light and shade but simply reflects metallicity in the water running amongst the ice.

"Le Lavandaie di Torbole" is a lucky instantaneous snap taken on a splendid day with blue sky in the beautiful country around Lake Garda; it is a work of a recent date which has already been received in various exhibitions and which I have the intention of sending much further afield.

"La piscina" is of recent date, based on the pleasing effect of a strange perspective created by a reflection of rays of boats on an artificial lake. It was shown this year in the Los Angeles Gallery.

Art to-day, also in photography is at the turning point of its future and is now directed towards fresh goals necessarily following the stressing tendencies of the times. In a fever of renewal



La Piscina
Guido Pellegrini



Latlavandaie di Torbole
Guido Pellegrini

which is in full development, photographic art still seeks in nature its most beautiful expression but in an entirely different direction. Detail, as a coefficient of the picture has disappeared to return as an entire constituent of the picture. I mean to say by that that the operator to-day has come closer to nature in order to analyze its varied and complex structure and to make a choice therefrom to make it the object of his artistic work embodying that unexpected point, that detail which was missed by the distracted observer, which may show up unknown harmony of light and shade. If the imposing view still remains sometimes, it is no longer to represent small pieces of composite landscape, but to give with the marvellous aid of light, a complete aspect, one of the moments of his day, an expression in general, which has struck the operator and moved him to keep a material record of it. And this is right; only our art has the great requisite of instantaneous action. The subject on which the artist works requires only a few seconds, more often only a few fractions of a second, to be fixed on the silver bromide plate. It is only natural that photographers would avail themselves of this special merit, which adversaries disparage so much, in order to give to their studies that nearness of expression and sensation which others have tried in vain to obtain by other means.

(To Be Continued)

Self-Leveling Tripod

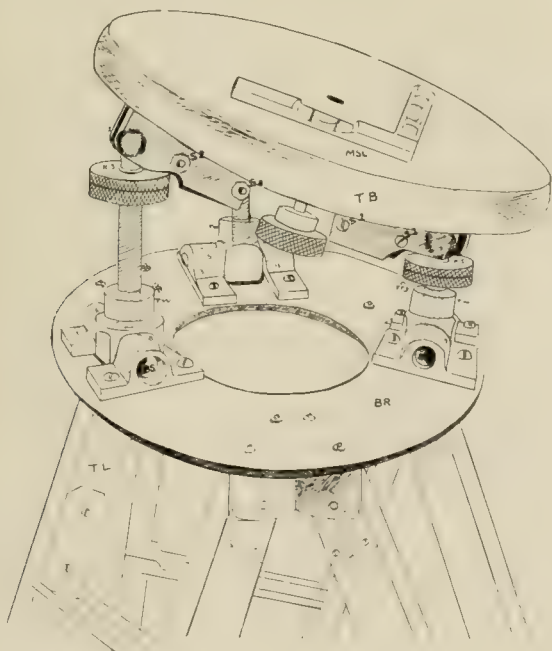
By THOMAS ROBERT EDWARDS, JR.

(Illustrated by the Author)

If a photographer desires to get the best possible picture, it is necessary for him to use a tripod. If he is careful in the rectitude of his vertical lines, especially in his architectural studies, he uses the spirit level quite frequently.

With the ordinary tripod, however, adjustments can only be made shifting the positions of the several legs of the instrument; or, in easy quarters, by shifting one leg. But suppose you, as the photographer, desire to level up, preparatory to photographing a building which is near its completion; and that the only decent point of view is atop a pile of rock or debris. Haven't you spent many a maddening ten or fifteen minutes, struggling to level the top in both directions, so that the resulting image will be rectilinear on the ground glass? If you haven't dear reader, you haven't lived yet!

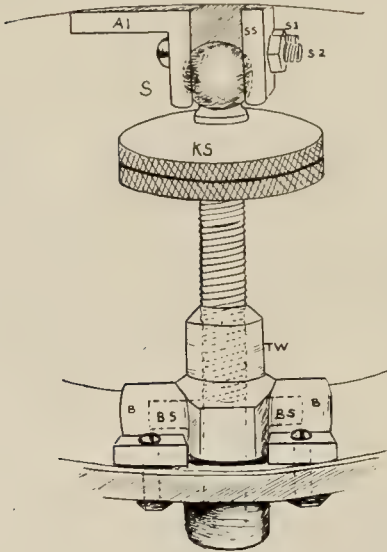
In what follows, I submit a mechanical contrivance which I have made for my personal use, and found to be entirely satisfactory, and which requires nothing but a little oil and an occasional twist with a screw driver, to keep in perfect shape.



CAMERA CRAFT

Figure 1 represents the completed tripod head, with an exaggerated tilt of the top, to illustrate the principle on which it works. Figure 2 shows a detail of part of it.

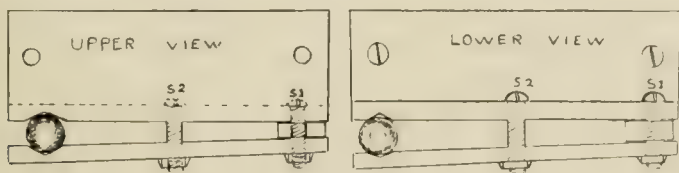
T B is the top board of a Crown tripod, and T L is one of the tripod legs. Everything else was added to these two original parts. M S L is the mechanic's spirit level, which gives the level position in two directions. It will be seen that the device is in reality a tripod on a tripod. It is based upon the principle which is used in surveyors' transit theodolites, where it is employed for an identical purpose. I bought three knurled leveling screws (K S, fig. 2), and some brass rods $1\frac{1}{4}$ " in diameter, out of which I made three threaded wells (TW) to receive them. The wells have bearing shafts (BS), which fit into the bearings (B), in order to give the wells a slight rotary motion in line with the diameters of the brass ring (BR) at the respective points where they are mounted. In order to reduce excessive height, as well as to lower the center of gravity, the wells are sunk through holes in the brass ring (see fig. 2). There is enough space to permit a 20° amplitude between the two extremes on either side of the perpendicular point. Naturally enough, when extended, to raise its own side of the top, the knurled screw will go in at the top end toward the center; when collapsed, it will go out, toward the periphery.



A second angular motion must be accommodated, and that is, between the knurled screw and the tripod top itself. A swivel (S) was devised for this purpose, shown in fig. 2. A piece of $\frac{1}{2}$ " angle iron (AI) was cut to fit a piece of spring steel (SS), and depression holes drilled to accommodate the ball of the knurled screw. Fig. IV shows the upper and lower views of this, as well as the separating block between the two parts.

The tension on screw SI determines the pressure of the two depressions against the ball, and thus, the tightness of the fit. It should be tight enough to prevent any motion of the ball except rotation on its axis and angulation with respect to the tripod top. It should be oiled every so often, as observation dictates; likewise, the threads of the well and the knurled screw. The second screw

(S2) is intended to keep the whole swivel arrangement lined up, and should be tightened only far enough to meet resistance and holds its split washer flat. Split washers, incidentally, are used in every case where nuts and bolts fasten metal to metal.



In operation, after the tripod legs are placed in such a position that the top is nearly level, the knurled screws are rotated and the two-way spirit level watched, until equilibrium is reached. After a little practice, a turn or two of two of the three screws will bring the top to a perfect and rigid level, in a tenth of the time consumed by any other method.

The New Emulsions

By NORMAN G. SILLER

No doubt the last twelve months have seen developments in photography not equaled in any similar period in history. How few of us realize this is the result of long and careful research work,—research resulting from the demands made by the "Talkies". The recording of sound on film, the study of the close relationship between photography, electricity, sound, wavelengths, color, light, have brought about the present high state of efficiency in emulsions.

To obtain the greatest usefulness of these new materials, one should understand what they are. Briefly they are not the old emulsions "speeded up". Rather they are like those in use a year ago, with a greatly increased efficiency in the green and red portions of the spectrum.

To understand what this means we must realize that light passing through a lens to make a picture is efficient to the degree in which the film records it. A so called color blind film records only blue. An Ortho film records blue and some green. A Pan film records blue and some red—practically no green, (hence the green safelight). The new Super Sensitive Pan film records blue, a very high percentage of red, and a good percentage of the green. Therefore no light of any nature may be used in its development.

It follows naturally that when using the ordinary Pan film that only a portion of the light passing the lens is recorded. With the Super Sensitive film a much greater portion of the red and green

is being recorded, allowing an exposure of one half that formerly required when all three colors are present. This automatically cuts the registration of the blue in half, and gives an excellent color rendering as compared with ordinary Pan.

Let us remember at this point that the added sensitivity is in the red and green portions of light. Also that the character of the light which reaches the film is the factor which will govern exposure. Under Mazda light the new film is bound to be relatively faster than in daylight, with reference to the ordinary pan film. This is due to the deficiency of blue in the Mazda light source.

Similarly, when we use a yellow filter, thereby filtering out the blues, the old factors of increased exposure on the ordinary pan film must be reduced. This is because of the greatly increased sensitivity of the film to the red and green light which the filter does pass.

The benefits of the new emulsions are many. Shorter exposures are possible when they are necessary. Further, and probably more important to the commercial photographer, the use of smaller stops, to gain definition and depth,—the fact that we can deal more with light in reproducing tone values rather than with color as the important factor, and probably the greatest benefit of all, the necessity for handling the film in total darkness and the use of time and temperature method of development. This last has been the biggest bug-a-boo to the old professional worker. Those who have undertaken this method as a matter of necessity are rapidly becoming the most enthusiastic boosters for it, often wondering how they succeeded in producing results by the “inspection and coddling” method. One thing certain, a strict adherence to the time and temperature method will sharpen the sense of time required for correct exposure.

The new “Chrome” films now on the market are quite similar to the Super Sensitive film in a general nature, the difference being that the red sensitivity is held rather low,—about the same as the relative green sensitivity in the ordinary pan film. This explains the necessity for the use of a “safe” redlight in development, the film having enough sensitivity to red to fog quite easily under the ordinary red darkroom light.

Due to this lower sensitivity to red it is not quite as fast under Mazda light as the Super Sensitive Pan film. Nevertheless it is at least three times faster than the older ortho film under such conditions.

The beautiful rendering of half tones with “Chrome” films is easily understood if one remembers that such film records not only the blue light recorded by the old film, but also a high percentage of the green light and some of the red.

Tenth All American Salon

By MILTON INMAN

(Illustrated with Reproductions of Pictures Hung)

It is like asking which came first, the hen or the egg to ask who makes a salon, the photographers or the judges. Leaving the questions for others it is sufficient to say that something happened to the All American Salon at Los Angeles that has not happened for some time. Whether the judges chose or the makers made, it is evident that this year the All American is not a photographer's show, although both makers and jury were all photographers.

It is an exhibition where the pictures make a broad appeal, much wider than to just photographers. The exhibits are not simply examples of those things which can be done with a camera, but which can be enjoyed as pictures. Certainly a manufacturer of photo supplies would not have selected the pictures as samples for lens or paper catalogues, notwithstanding that the jury was zealous in discarding technically poor prints.

The photographs are interesting as pictures and make a sure score that pictures always make. They are not the kind that one would expect to be hung in London, Paris or Tokyo, but they are the kind that Americans like and like to make. Of course there was the foreign touch, but we Americans enjoy that just like visiting noblemen and golf. Here in the rooms of the Tenth All American Photographic Salon I found delicate beauty, dynamic power, drama, romance, humor and the best collection of American pictures I have ever seen.

The time has passed when all that was necessary to have a picture hung was to make a bromoil transfer. Probably more pictures have been spoiled by the ill advised use of the beautiful process than ever have been made by it. It is human nature to want the things that are hard to get and I believe that a good measure of our admiration is based on this frailty. Any men's furnishing salesman will tell you when to wear a derby hat, but there are no men's furnishings salesmen in pictorial photography. Without the aid of one of these valuable gentlemen the photographer may decide poorly and a good bromide is spoiled. Photographers are not the only ones who have tried to do the difficult thing at the expense of their art just because it is difficult. Take some of our sopranos for example.

This year bromoils and bromoil transfers are fewer but decidedly better. There is Clark Thomas with a high key transfer *Early Morning* which could not have been equalled in any other medium. It is exquisitely done. Akira Furukawa's bromoils are



Il Penserosa
Milton Inman

Tenth Los Angeles All American Salon

CAMERA CRAFT



Harriet Huntington

Fred Dapprich

Tenth Los Angeles All American Salon

certainly rich in tone. His *Rotary Press* is interesting and well composed. H. R. Champlin's *Cargo of Logs* is a characteristic transfer. Mellita Lang's *Retrat De Hombre* gained in strength by use of the brush. One of the beautiful prints in the show *Castles of Manhattan* by Thos. O. Sheckell was reproduced in the catalogue. When he made *At Dusk* he showed that he had a keen appreciation of beauty and a sensitive feeling. Without getting involved in the philosophy of art it is enough to say that music and poetry are simply unpainted (or in this day unprinted) pictures. The conception is there and the quality of work depends upon the emotional reaction it produces. Here Sheckell shows his depth for *At Dusk* can best be described as being abundant in the poetic quality that is associated with music. It is a picture that wins one by its fragile beauty no less than by its feeling. Honor is due Raymond E. Hanson for his gorgeous print, *The Old Cart Road*, which any one would be proud to make or own. Arthur Hammond had three lovely bromoils.

Well, bromoils and bromoil transfers are not everything; there are many other pictures of distinction. There is *Rainy Day, Kyoto, Japan*, that is the best picture in the Japanese style in the salon, although it was made by Henry Eichheim, which certainly does not sound Japanese. Perhaps he is like Elyse Lord. It is natural in arrangement and has a harmony of tone that is enhanced by generous diffusion. Here is where the soft focus lens asserts that it is not dead and has within it a power that never can be discarded by pictorialists. There is no magic formula and a soft focus lens will not make a picture any more than a bromoil press. Another soft focus treatment of a landscape is by Ira B. Hoke who shows *Elysian Vista*. It is enjoyable.

To look at life with a sparkle in one's eye is to add the spice that makes mere existence a delight. Humor is so fleeting and elusive that it is difficult to photograph. Comedy is more or less traditional, almost professional, too often simply ridiculous and wanting in spontaniety. On the Fourth of July we may boast of our heroes, our great unselfish idealists, but no one ever heard of a Congressman boasting of our humorists. We are not absolutely like Mother Hubbard who found her cupboard bare, but there are yet a few unsung photographers who have found humor. I suppose that Melvin Martenson was not at all serious when he made *Hot Dog*, and more power to him. Nor is he alone, for Gordon Ludwig has a picture of a soapy little tot at his bath that is contagious in its gay spirit and puts to shame a million little boys who dislike having their ears washed. And then there is the print by Robert Seares which he calls *Tough Guy* that would be good propaganda for the anti-

CAMERA CRAFT



Cylinders

James N. Doolittle

Tenth Los Angeles All American Salon

CAMERA CRAFT

cigarette league. Emil C. Luks tickles one's sense of humor with *Eggs*.

It is not the size of the picture that counts. It is possible to suggest limitless dimensions which overcome the margin which must eventually bound every picture in one plane. Life is continuous and incessant. To look at an ant hill will take all mystery from that statement, but will not give you greater sense of the stretches our West nor the continuity of life than *Wyoming* by G. Morris Taylor, with a flock of sheep making their way into the high pastures miles away. Taylor not only had an idea but he executed it remarkably when he made this picture. The far country is not forbidding, if city dwellers could see it in *Wyoming*.

Of course there is beauty in line and tone that would be thrilling were it not so modest. Some pictures depend upon pure esthetics for their beauty, and to this class belongs *Spreewald, Germany*, by Maud Hammond Welch. Two pictures by Karl A. Baumgaertel are especially noteworthy. His *Lake of Dreams* is beautiful in design, spacing and tone while his *Spring Morning* has an atmosphere that tells in no uncertain terms that the world is awake. It is beautifully composed.

Emil C. Luks showed his originality by his strong prints. Two are simple in tone quality with a very steep scale and lacking in middle tones. His *Fear* is dramatic. *Nun* is a weird arrangement and reminds me of a partially recalled dream.

(To Be Continued)

VAIN CONCEALMENT

By A. G. Miller

The stars still gleam in the summer sky
And their light is fair to see,
But their light is cold, and they have no soul,
And they never can care for me.
Now the light in your eyes is warm and bright,
And so to me is a fairer sight
Than ever the stars can be.

Tho drifting mists may veil the light
As across the sky they flee,
The stars peer out thru flying rifts
And fling their glances free.
So, tho your heart you safely hide,
Your kindly thoughts there still abide
And peep from your eyes at me.

Competitions as Trade Builders

By HERBERT BRENNON

Whenever a national campaign is being exploited it should be hailed as an opportunity to hook local or district activity to all the publicity and interest. That is what the Owl Drug Company with its many branches did in relation to the tremendous Eastman International Contest.

Through its stores and by mail to the names on its Photo Finishing lists this concern mailed entry blanks and rules for competing, offering prizes for the one best in each class and three special prizes in the children's class. These classifications are interesting and may be of help to establishments in other parts of the country who are enterprising enough to do the needful and spend the essential toward stepping up photographic interest and garnering the profits accruing thereon.

You may submit pictures of *any* subject in this contest. Prizes will be awarded in 6 classes, and your entries will be placed for judging in the classes in which they are most likely to win.

A. Children. Any picture in which the principal interest is a child or children.

B. Scenes. Landscapes, marine views, city, street, travel or country scenes, etc.

C. Games, Sports, Pastimes, Occupations. Baseball, tennis, golf, fishing, gardening, carpentry, etc.

D. Still Life and Nature Subjects, Architecture and Architectural Detail, Interiors Art objects, curios, cut flowers, or any still life object in artistic arrangement, any nature subject, etc. Exteriors or interiors of homes, churches, schools, offices, libraries, statues, etc.

E. Informal Portraits. Close-up or full figure of a person or persons, excepting pictures in which the principal interest is a child or children (See Class A above.)

F. Animals, Pets, Birds. Pets (dogs, cats, etc.); farm animals or fowls; wild animals or birds, either at large or in zoos.

For the best picture in each class.....	\$25.00
For the next picture in each class.....	15.00
For the next picture in each class.....	5.00
For each of next 10 pictures in each class.....	1.00

Special Prizes for Child Pictures

For the best child pictures made in May and June:

First Prize	\$25.00
Second Prize	15.00
Third Prize	5.00



First Award
David Keyer by his Mother

*Read These Simple Rules—
Remember*

1. This contest is *strictly for the amateur*. Any resident of U. S. A., Hawaii or Alaska is eligible, excepting individuals and families engaged in the manufacture, sale, commercial finishing or professional use of photographic goods, or any employee or family of any employee connected with The Owl Drug Co., Liggett, or Sun Drug Stores.

2. Contest start May 1, closes August 31, 1931.

3. An entrant may submit *as many pictures* as he pleases and at as many different times as he pleases; provided that the pictures have been *made on or after* May 1, 1931, that

they are mailed under postmark dated *not later than* August 31, and that they reach Contest Office not later than September 7, 1931.

4. Any Kodak, Brownie, Hawk-Eye or other camera and any brand of film, may be used in making pictures for this contest. A contestant need not own the camera. Pictures may be made from roll film, cut film or film pack negatives. But pictures made from plate negatives are not eligible.

5. Both regular-sized contact prints and enlargements are eligible. No picture is to measure *more than* 8 inches the long way. Prints shall be made from unretouched negatives only. *No coloring* or artwork of any kind shall have been done on either negative or print. *Prints shall be neither mounted nor framed*. Do not write even your name on either front or back of your pictures.

6. *No entries can be returned*. All mailings are at owner's risk. *Do not* send negatives.

7. All pictures will be *judged solely on general appeal*—the interest they arouse. Photographic excellence or technique will not be the



Shirley Scovill by his Father
Second Award

deciding factor in determining the prize winners.

8. The decision of the judges shall be final. In the event of a tie, the advertised award will be paid to each of the tying contestants.

The following additional conditions apply to the offer of prizes for the best child pictures made during May and June, 1931.

9. To be eligible for a prize in the Child Picture Contest, a picture shall fulfill the requirements of Class A, Child Pictures.

10. Special Child Picture Contest closes on June 30, 1931. Entries must be mailed under postmark not later than that day and must reach Contest Office not later than July 7, 1931. All entries in Child Picture Contest including winners, remain eligible for further prizes in Class A at the end of the general contest.

In due time the following judges met at the Palace Hotel and after a most delectable luncheon proceeded to business. Messrs. Bond, head of the advertising department of the Owl Drug Company, and McHugh, head of their Photo Finishing plants were present but never by word or action sought to influence the judges. These judges were selected as representing the class of amateurs and determined to consider nothing of a technical nature but to accept human appeal and originality as the determining factor. The jury was composed of Sigismund Blumann, Editor of *Camera Craft*, Gabriel Moulin, a Commercial Photographer of national renown, and Alfred W. Pye, manager of the western division of the Eastman Kodak Company.

There were hundred of prints, most of which were surprisingly good and they represented the talents of pretty much the entire coast and the technical work of pretty nearly every photo finisher on this coast.

The winners were First: Mrs. Ramon E. Keyser of San Francisco; Second; Harold H. Scovill, of Oakland; and A. C. Thomas of San Francisco. Oddly enough, in ninety percent of the cases the girl babies were photographed by their fathers and the boy babies by their mothers.



*Third Award
Virginia Louise by her Father*

CAMERA CRAFT

After the judging the five in attendance discussed the results and with a coldly dispassionate eye considered the winners. The opinion was unanimous that these three pictures were natural, unposed, and intensely interesting and that number one through showing definite action compelled a special attention, that number two had particular charm and that number three might have taxed the judgment of a Solomon as to where to place it on the prize list if the bulky tree-trunk had not marred the enjoyment of the picture as a whole.

The Editor will tell me he is not interested in the commercial aspect of this or any competition, that his pleasure in participating was in the opportunity of seeing the mass of pictures made by amateurs, but it may be interesting to the reader to know that interest in the use of the camera was palpably stepped up, as intended, and the firm that sponsored the competition and gave about five hundred dollars in awards is encouraged to carry on along the same lines.

CRICKET SONG

By Conny Leigh Hill

I

The night is a black narcissus,
The stars are burning bees;
Like a nodding plume against the moon
Drips a silhouette of trees;

II

Loveliness lies a-dreaming
In woods, on vale and hill;
But who, when the day drives night away,
Can grasp that glamor still?

III

Aye! one from a reed might fashion
A flute by the flickering streams;
But who can play like a god today?
And who can dream dead dreams?

IV

Or a dark eyed, ear-ringed actor,
From a gypsy caravan,
Might pause to play in his own wild way;
But who can play like Pan?

San Diego's First International Salon

By C. ELDON WHITE

Enthusiasms, purpose, and keen interest in photography have been with the Camera Enthusiasts from their origin. San Diego has had camera clubs in the past, but they have passed. Never before has the city received such an interesting contribution as the First International Salon at the Fine Arts Gallery during the month of May. This same group has before this presented three Pacific Coast salons, showing works of western pictorialists. It was thought by the members as a whole last year that now was the proper time for a more ambitious exhibition.

The purpose mentioned is, in common with most camera clubs, the advancement of the art of photography in all its branches; but more than this, it is the presentation of an annual international salon, which we now know will be certainly successful.

We are, of course, fortunate in the interest shown by the Fine Arts Gallery and its director Mr. Reginald Poland; for it was Mr. Poland who called us together five years ago, encouraged our pictorial aims, and permitted us the use of the gallery for the salons. Mr. Morris, formerly assistant director, is affectionately remembered for his active participation with the charter members.

It is a bit strange, too, that homogeneity can be maintained with the one monthly meeting of the Camera Enthusiasts; yet the constant interest, the friendly criticism (not always flattering, either), the programs, technical or pictorial, the photographic excursions during the month, plus, to be sure, much devoted labor by the committees, are the simple ingredients which prefaced this year's International Salon.

One would like to recapture the first thrilling hour of opening prints received from the world's artists: The delight as each fresh picture is turned, the wonder at the delicacy of this transfer, the boldness of that bromide, or the sheer audacity of a simple process struggling and achieving escape from its medium.

The anomaly of writing about pictures has more than ever become associated in my mind with this salon. Here were 800 prints from 19 countries, 235 of which were selected by the jury. No process of printing was absent. The difficulty of indicating trends is immense. Mr. Poland says regarding this: "It seems as if the jury which picked out this show tended to strike a medium between that pictorial art akin to the lithograph and of the most humanly perfect reproduction in monochrome of a well-selected, arranged and lighted subject, which in itself could be considered

artistic. For example, 'The Model' by William C. Duncan of Chicago, which was the first choice of the jury, introduces a nude female figure, an ideally beautiful form which some might call 'the human form divine'. The posing of the figure was happy; the photography itself was almost surprisingly life-like. Finally, the pattern and the relationship of greys from light to dark is more than ordinarily well proportioned and correlated. It is a good picture; it is an able and beautiful example of camera work in its own terms.

"A photograph is limited to the extent that the camera used has to more or less reproduce that which already exists. A photograph, however, has that peculiar virtue of rather automatically re-creating without any human agent intervening to change the original object photographed. Take the portrait of George Bernard Shaw by Dorothy Wilding of London. While the camera cannot see certain things which the intuitive artist might, it records other qualities which the painter might overlook. And so in this photograph of Shaw you may sense what the other person might miss, what even the greatest portrait-painter might miss.

"For realism, we would mention 'Conscience' by Wayne Albee of La Jolla. Photographically worthy, good in pictorial composition . . . Verging dangerously on the sensational is the 'Spectacle Reflections' by Paradies of Germany. In spite of the startling light thrown on the Bible by the spectacles, it is true to photography and an aesthetic picture. 'Studio Stairs' by Emil Luks of Pennsylvania is cubism plus an effectiveness which cubism lacked . . . For design, 'Arches' by Edwin C. Buxbaum is a very plastic and lively pattern. 'Design' a street scene by C. M. Johnston of Ottawa, similarly uses curved subject-matter rhythmically. 'Dominoes' by H. K. Shigeta of Chicago and 'Tunnel at Night' by Izumi of Los Angeles, compose spaces and planes of light and dark surprisingly and dramatically.

" 'Snow Dunes' and 'Valley Bottom' with its pockets of snow combining shade with diffused light perfectly, both by Cesare Giulio of Italy, have an added appeal from their sense of texture. 'La Cathedral' by Mrs. Melitta Lang of Buenos Aires and 'Tolstoy's Double' by Dr. Max Thorek of Chicago have the linear quality of etchings and have strong aesthetic appeal."

Thus the number of prints on the wall makes in a sense any remarks about individual pictures unfair to the whole. I am aware that each observer places his own values, learns his own lessons; nevertheless, I can never forget, I have memorized H. R. Champ-
lin's "Marigolds", an exquisitely harmonious tri-color bromoil transfer; F. I. Jordan's "The Sport of Kings", a breath-taking bromoil, preserving the essence of the spirited, dashing, horse-race;

Albert & Alda Jourdan's startling, intense, alive, unshaven "Roy Partridge, Etcher", a chloride; Emil C. Luks' jazzy, jagged, gibbet-like "Studio Stairs"; Harold I. Orne's "Work of the Winds"; Dr. Roland E. Schneider's bold, tender, mysterious "From the Circular Stairway" and nearly stereoscopic, yet superbly graded "Market Entrance in Algiers"; Thos. O. Scheckel's delicately printed "Castles of Manhattan", a transfer of well restrained emphasis, and the crisp, exotic resino-type "Monaca Bianca" by Dr. F. Ferruccio Leiss.

One felt that the technique of the photographers of the world is in general flawless; he feels a discontent with the merely visual, and discerns some tendency toward an expression associated with the major living issues of existence. The tides of thought are sometimes sluggish, however, so far as their photographic representation goes; a print may be concerned so much with the immediate that the matter of relation to man is suspended. Most of the pictures demonstrates a freshness, a goal, and an eager desire to present the physical world truthfully, with all the insight and associations possible.

The Camera Enthusiasts are indebted to the initiative of the Salon Committee, headed by Miss Florence Kemmler, Secretary, assisted by Miss Ruth Kilbourne, Treasurer. The amount of labor can well be understood.

Improving the Negative

For Professional and Amateur Workers

By SIGISMUND BLUMANN

If ever a perfect negative was produced it must have been a notable accident and great luck. The factors of time, aperture, lighting, developing and careful handling are too delicate and numerous to make perfection an easy matter.

It is possible to improve ninety percent of the negatives produced and to make, let us say, fifty percent of the rejects usable by an old and simple procedure. Or, rather, a combination of procedures.

If your exposure was on the overside do not skimp development but proceeds to completeness. If on the underside develop only till what detail has been gotten is conserved. Carry through to the fixing and before washing soak for a few minutes in a five percent solution of citric acid. The underexposed negatives you will now

CAMERA CRAFT

wash as usual and before drying intensify in the following:

Distilled water 1 ounce
Red Ink (any old red ink) Q. S.

Q. S. means Quintity Sufficient. In this case sufficient to stain the entire film or plate a faint pink. It will be well to filter the dye solution before using and to continuously rock the tray.

The over exposed negative should be reduced in the following made up just as given. Do not write for more exact proportions. proceed as directed.

After fixing in a plain (not acid) hypo bath and without rinsing place the negative in a plain water bath rendered slightly, very slightly, yellow with potassium ferricyanide. The action is identical with that of the well known Farmer's Reducer. It is an adaptation of Farmer's process. Take the negative out every few seconds and look through it till it begins to look printable. Stop reduction just before it reaches the right condition as action goes on in the wash water. Wash thoroughly.

Where underexposure has been extreme it is well to reduce before intensifying and to intensify with a more effective solution than the above dye. The reducer recommended is one that attacks the black deposit and so acts as an equalizer of densities. The water must be distilled and the solution must be made a few hours before using.

Distilled water 18 ounces
Sodium Sulphite (anhydrous) 77 grains
Sulphuric Acid (C. P.) 77 minims
Ammonium Persuphate 2 ounces

For use dilute with from 4 to 8 parts of DISTILLED water according to the necessity for haste. Wash well in running water and do so promptly when the desired reduction has been achieved, after which intensify in the old reliable Chromium formula.

A. Potassium bichromate 380 grains
Water 16 ounces
B. Hydrochloric Acid (C.P.) 1 ounce
Water 10 ounces

For use mix A 60 minims, B 12 minims, Water 100 minims. For minims you may substitute drams, ounces, or simply parts. Bleach till through to the base then wash till yellow stain is entirely removed and redevelop in any fresh, clean Amidol developer in diffused daylight. You should get a usable negative unless the clear parts had nothing whatever impressed on the emulsion. No chemical procedure can put on a negative what never was there but we have made the faintest ghost images into printable densities with the foregoing procedure.

Wanderings in Frankenland

By PROF. DR. H. DARCY POWER, *F.R.P.S.*

(Illustrated by the Author)

Professor Doctor H. D'Arcy Power

A Man of Peculiar and Particular Distinction

Many men prominent in the sciences have found pleasure, given pleasure and advanced the art and science of photography. Few have gained a distinction in their avocation equal to that of their vocation.

Professor Doctor of Medicine H. D'Arcy was head of a prominent college of medicine and surgery in this country, he is a diagnostician of international reputation, he now lives and practices in Germany where he is respected in equal measure, and with all his study and labor for the physiological welfare of his kind he has found time and still finds time and pleasure in keeping himself in the position of one of the foremost photographic chemists in the world.

How many of the advances in media and methods are due to his suggestions it is impossible to say for he has thrown out in a casual way thoughts of inestimable importance. The good doctor is always helpful and seldom didactic. His quiet modesty would make it necessary for him to have about him and leave behind him disciples to make him as popularly famous as he is distinguished by his papers.

This tribute is an attempt by the writer to duly accredit our correspondent Editor and make our newer readers know him as all the old friends of this magazine have long known him. If the good doctor can get any added pleasure from these sincerely penned lines his friend, your editor, shall be more than pleased. At least I feel that I am but vicariously saying of D'Arcy Power what hundreds would say had they the opportunity and place to do so.

Some years ago I was startled by a Travel Story submitted by Doctor Power. His literary abilities were unknown to me. Yet there was a real find in the simple, vivid, narrative of a trip in certain European parts. It was published and many letters came to this desk full of compliments. Here is another contribution of the same sort. You shall enjoy seeing as the doctor sees the places, and people in odd places, and that is with a thinking eye.

—S. B.

Fatigued, though not from work, I set myself the task of seeing the unvisited places of Europe that imagination or reading had made enticing. It has led me to many spots, and some of my wanderings I feel impelled to share with the readers of *Camera Craft*. The dreadful drive that has robbed American cities and life of individuality, and consequent interest, is gradually doing its deadly work on this side of the Atlantic. The great centers and tourists' resorts become more and more alike, and as the Anglo-Saxon is the chief customer, he (and alas, others) is presented with bad imitations of his own none too delectable diet. The picturesque and interesting must be sought for neither in the flourishing modern communities, nor in the places that have never flourished, but in those homes of past greatness where the forms and ideals of their culture have not fled with their prosperity. Such an area drew me this summer to what is known as "Franken," now a part of the State of Bavaria. It is a region of high wooded hills and plains watered by the Main

*Dinkelsbühl**Prof. Dr. H. Darcy Power, F.R.P.S.*

and Upper Danube rivers, and having the Bohemian frontier in close proximity on the east. To the south the land slopes away to the Adriatic some two hundred miles distant. Two thousand years ago this was a path over which migratory hordes seeking land and plunder found a way into Roman Italy. I mention these facts because they were decisive for German civilization, and for the character of the existing population of these parts. The best defense is an attack, and on this principle the Roman Empire sought its own preservation by pushing outposts into danger points where a town or fortified camp could dominate the line of advance. Such was the origin of Regensburg.

For centuries it had been a Celtic settlement known as Radaspona, when about 180 A. D. the Romans seized and fortified it as the city long known as *Castra Regina*. From this point Roman influences and civilization spread into South and Central Germany, with effects that are still existent. Roman civilization was a great boon but it called for a price; with its polish came its relaxation and weaknesses; the south German has much of the politeness, culture, and artistry of Italy, but pays for it with less steadfastness of purpose, moral earnestness, and reliability than his countryman of the North. He is a pleasanter fellow but not so effective. These few words of introduction are necessary to understand the character and history of the interesting region: to admire its profusion of cathed-

erals, ancient churches, and public and private buildings; and to understand why these external evidences of culture have survived the prosperity, wealth, and power that produced them which have dwindled away to find a new home in the North.

On this trip bad luck dogged my footsteps, through all the early months of this miserable summer I waited for a reasonable promise of fair weather. August came and a few days sunshine seemed to give such, but the day after starting the rain did the same and accompanied me until I returned. Nearly all my exposures were made under grey skies which may add a deeper shade to the gloom of high houses, narrow streets, tortuous alleys, but it is not helpful to photographic technique. Leaving behind me the fine city of Frankfort, I made for Wurzburg, the capital city of Franken. Its ninety thousand inhabitants lie enclosed in an emerald ring of beautiful park land that, starting at a point on the river Main above the city, encircles it crescent-wise to return to the river further down. Wurzburg ranks amongst the oldest cities in Europe. At a time when England was being founded by Angles and Saxons it was already a Bishopric, and an earlier period is suggested by an existing building, namely a church that is structurally part of a temple to Odin. The former palace, a beautiful building surrounded by no less lovely gardens, is noted as an example of the Roccoco, and is rich in Art treasures. Directly facing the city on the opposite bank of the Main, crowning a steep hill, lies the great fortress of the Marienberg, its massive walls and towers dominating the landscape, and seemingly impregnable at a time when fortresses of brick no longer count. Not least of Wurzburg's treasures is the grave of Germany's great mediaeval poet Walter von der Vogelweide. Wurzburg has lost much by not making its modern buildings conform to the more beautiful forms of the past, but it is still an interesting city.

(To be continued)

PRAYER IN TIME OF PEACE

By Bert Leach

Lord God, upon whose goodly earth we men
 (Whose frailties and follies thou dost know)
 With peaceful feet are hurrying to and fro,
 Grant us a ray of guiding light, that when
 Our quest for pelf and power shall lead again
 On to the brink of carnage, it may show
 The dire disaster waiting us below;
 Earth shall not quake with bloody horror then.

For, though omniscience is only thine,
 Thy love we share, thy work we would not mar;
 We would not scathe thy handiwork divine
 With wounds and scars and bitter hates of war.
 Grant only this to us, O Lord, we pray,
 Thy light whereby to keep the peaceful way.

CAMERA CRAFT



Medal Print

Advanced Class

"High Ball"

Allan F. Barney

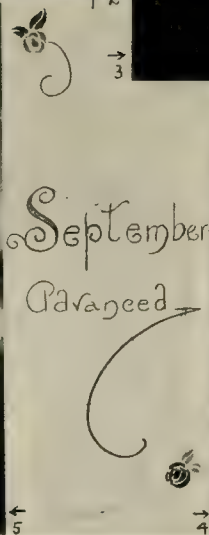
Shall We Discontinue Our Competitions

In conducting a monthly competition we who make **Camera Craft** are in the difficult position of wondering whether the reader interest is limited to the comparatively small number who compete or the interest be spread over a large number who look forward to these pages but do not actively participate.

Four full pages and four large engravings are devoted to the subject every month, a total of forty-eight a year. This is not only a matter of expenditure on our part but something the readers are giving of their space. In other words, do the majority of you feel that forty-eight pages a year and forty-eight illustrations given to other uses would please you better, or shall we continue.

Your opinion is requested and your wishes shall govern us. In order that we may keep this matter segregated from other correspondence send your ideas addressed to the Competition Department, **Camera Craft**.

CAMERA CRAFT



SECOND: "Milk Tops", H. Fukuyama
THIRD: "Moon Shadows", Lionel Heymann

FOURTH: "Fortissimo", Melvin Martinson
FIFTH: "Shigeta", Dr. Max Thorek

ADVANCED COMPETITION September, 1931

Esward Alenius
Allan Barney
Jack Barsby
F. A. Collatz
Fred. E. Crum
August Davidson
Henry E. Denton
Howard Edwards

Adolf Freund
Otto Feidlitz
H. Fukuyama
Alfred Geerds
Lionel Heymann
Curtis A. Heidt
Homer Alois Jackson
Miss F. Kammer

Mrs. M. Leffinwel
Melvin Martinson
Howard C. Matthews
Narcisso Reyes
F. Y. Sato
Prof. N. A. Tonoff
Dr. Max Thorek, F.R.P.S.
W. A. Watson

CAMERA CRAFT



*Medal Print
Amateur Class*

*"Yosemite"
Mrs. Christine B. Fletcher*

AMATEUR COMPETITION September, 1931

Fred Armsby
Ray Atkinson
D. E. Autry

M. J. Berryman
M. R. Cande
H. W. Clark

Kurt Billeb
E. Barrowcliff
D. Berronio

CAMERA CRAFT



September
AMATEUR



SECOND: "Where is the Bird", V. Shindo
THIRD: "Byzantine Doorway", G. A. Peake

FOURTH: "Felix", Roy Hingins
FIFTH: "Industrious Days", E. L. Gockeler

Miss Mabel E. Douglass
Eugene Du Bois
Dr. Irving B. Ellis
Miss Letitia Emler
Mrs. C. B. Fletcher
Lee Forster
Edward L. Gockeler
E. P. Kirby Hade
Barnard P. Hansen
Harold Itsel

Neil Keohane
Clifton H. Lake
O. M. Leang
Arnold D. Lewis
Max Manning
A. G. Mills
J. W. MacBride
Roy Mingins
William Narahara
E. R. Ott
G. A. Peake

Leonard Peyser
G. Richard Parkes
Ralph Rex
U. Shindo
Mrs. M. G. Sipe
M. L. Strawn
A. P. Vanderslice
G. W. Wing
Fred Wilhelm
Lulius A. Winsberg



ACHERON

Where flows the turbid Acheron,
Where souls cry to the God they spurned,
And bitterness waits on regret,
A little barque is tarrying
Manned by a hideous ghoul.

They wait, this horrid thing and boat
For some belated passenger.

The loathesome waves themselves bespeak
What erstwhile Terra said to Sol
When from his throne the angered Jupiter
Transformed their son into this damned tide.
These waves, their offspring's voice,
Bemoan when 'tis too late to cure.

Ah, how one hour of wise restraint
Might obviate eternal misery!

It waits,—the black pigmented boat
Manned by the hideous ghoul,
Slimed by the gummy tide,
And with an avid calm
Holds horrible expectancy.

Pray God that neither you nor I
Are shaping for the prey,
And that we may not join the wails
Of these incarnate hells.
Each wave a soul, each soul a hell,
All hells an abstract Acheron.

A Royal Photographic Society Proposition

The proposition appertains to American affiliations with the R. P. S. rather and is made by that indefatigable worker in many arts and professions, Dr. Max Thorek. Our distinguished pictorialist suggested that a committee be appointed or otherwise constituted in these United States which shall pass upon the fitness of applicants for the Fellowship. It might have been well to enlarge the idea with giving such a committee the power to confer Fellowships sans applications. There are some who might value the honor more highly if it were not to be had, or refused, for the asking.

The objection made by those in authority to Dr. Thorek's plan are several and well meant. One cannot conceive an English gentleman objecting otherwise than courteously. One of these objections we protest is not logical. An American Committee would arouse no more antagonism here than a British Committee arouses in England. Their judgment could arouse no more offense or be more in error, than does the judgment of the esteemed and eminent men in London. In fact, our native members might be conceived as having their disjointed noses more or less repaired and their agonies unctuated by the thought that they were rejected by fellow citizens.

Of course such a committee should be elected by resident members in this country; the votes to be by mail sent to the Home Club in London, there to be counted and there to be entered on the minutes. The characteristics of the Royal Photographic Society of Great Britain are such as make it respected universally. If over conservative they are not under particular. Be it whispered amongst ourselves that there is a possibility that of the 200 members on this side of the water a respectable worthy percentage joined and carry about a pride in being M.R.P.S., A.R.P.S., or F.R.P.S. for the very reason that they seem to have achieved internationally.

We are a democratic nation but individually we do love to claim some form of connection with something Royal and though our preference be to be adjudged by fellow democrats we probably should still choose to maintain the Royal flavor by keeping the ultimate authority and sanctions in London.

CAMERA CRAFT

This is not said sarcastically. No humor is intended. If there be humor in the facts the facts are to be blamed. Or credited. And let the mind of the reader never lose the main truth,—We honor the Royal in that it has been honorable. We value its distinctions as being accorded, whether deservedly or otherwise, without favor, influence or design. If at one time we were dubious of its wisdom we hold the right to having changed our ideas or of still holding them. But then, we are often very dubious as to our own wisdom and very certain of the lack of wisdom of many others. How many of us sincerely confess that we are the one that is out of step and not the rest of the company? *Suum cuique.*

The Faith of Dr. C. E. Kenneth Mees

The Eastman Kodak Laboratories occupy a larger place in the scientific world than their projected or specific dedication intended. As the head of this organized institution for research Dr. C. E. Kenneth Mees, eminent scientist, has done so much for physics, chemistry and photography, that when he speaks on any subject it is well for those who can (and will) think to consider his meanings.

The following is reprinted as quoted in the daily papers. It is commended to you for what good it may do you.

At the meeting of the Engineering Foundation in New York Dr. Mees said:—

"Scientific progress will continue. It will continue to accelerate. That acceleration will finally end in a revolution in our whole social and economic life. What form that revolution will take and what type of life will come out of it, we cannot tell.

"We believe, however, that in some respects the life of the future will be closer to the life of the past than it will be to the life of today. A larger portion of mankind will abandon the feverish quest for material things and will employ its greater leisure in the development of art and in the cultivation of its soul."

What is meant by the word Soul doesn't matter. What the word does not mean matters much. It does not mean the reduction of all that exists in and out of our consciousness, within or without the scope of the universe as we know or can know it into terms devised to apply to material science. Soul may mean to you the essence of thought, the dynamics of life, or it may vaguely suggest itself as that metaphysical summation for all that is unmaterial (but far from immaterial) encompassing that bit of the Creator within us which logically comes to the created.

Dr. Mees has given to Engineers an engineering proposition dealing with Infinity and Immortality. Constructively reasoning through the subdivision of matter to the ultimate Nothing which is pure force and which, if I had to undergo the ordeals of another Thesis I should call the Dynamon, we find ourselves possessed of that unit which having force must have motion or evidenced force, and having motion must have direction. If we assume that all matter is made of these units and that the differences are merely those of arrangement, direction, speed, distance, etc., we are still as far from a conclusion as ever. If the Dynamon moves it has bulk. If it has direction and arrangement there must be intelligence or intention inherent or creative. What intelligence? Whose intelligence?

Climbing the infinite macrocosm we have reached beyond our universe and are given many universes. Conceive infinite numbers of universes into a coherent unit which let us call it Totalom. The planets revolve about their nuclei. The suns arrange themselves into systems as regularly as their systems are arranged about them. Interforces are as established as laws without exception can make them. What law governs the Totalom?

These things man shall never know in such form as will enable him to demonstrate. In denial of the existence of what he cannot formulate he may argue that what he cannot know cannot be, but the greater his reasoning and the more futile his attempted deductions when limited to material, demonstrable facts the stronger will be the conviction that Faith does commence where knowledge leaves off. He will accept a term for the Universal Fact, the Infinite Creator, the Power that is in and lies beyond the Dynamon and which holds the Totalom together. He will be willing that whatever term the individual chooses shall suffice him. God, Jehova, Adonoia, what matters the word.

And when the evanescent race of man has exhausted the possibilities of Materialism and has found it unsatisfying as the desert apple filled with ashes, it shall have recourse to Idealism. To old fashioned Faith. The ideal may be theoretically unreal but its effect is very real; by the fruit we may know the tree.

Deep stuff this but important enough to have a place in the moments we are willing to give from the sordid pursuits of daily life. Important enough when Dr. Mees stresses it in an address to Engineers.



New Emulsions, New Technique

The introduction of a supersensitive color corrected reversible 16 mm film gives the amateur an opportunity he never had before, couldn't have utilized if he had it a year ago and which, sad to say, enables him with half the effort to spoil ten times as much material, or make ten times as many good pictures.

You, dear reader, had better know at once that when a film is many times faster than any with which you have hitherto worked you will have to give shorter exposures, or in the case of Cine Camera work smaller apertures, or you will have to use the Neutral Density Filter with which you may be unfamiliar but which you will soon learn to consider your friend. The fact to remember is that you simply must revise your ideas of light values to conform to new light sensitivities. As an able writer, William Stull, is lead to say in the *American Cinematographer* of July, "Cut down your exposure vastly below what you consider will underexpose—and then cut down some more."

Having mastered this precautionary measure let us consider the advantages and the possibilities now at your command.

You have been bothered by losing the best hours for your purpose, those beautifully atmospheric hours before eight in the morning and after six in the afternoon. Indoors you were hampered by lack of possession of the half dozen arc lights needed to properly illuminate. You have had to open up to ultra apertures when you wanted depth of field and full coverage. With the new emulsion you can expose with confidence immediately after sunrise and after sunset to the minute when there is no daylight left. You can light up the living room and with no more than the customary light do your shooting indoors. Bulb lights will do as

well, nay sometimes better, as and than the arc. You can stop down to your heart's content.

Even an efficient 300 watt in three bulbs of 100 watts each properly distributed will serve. But beware of flat lighting. Here again your old procedure is obsolete. If there is any appreciable light in the shadows this supersensitive emulsion will pick it up. If hitherto you have been told that no lens or emulsion can register light where there is none, you are now warned that these hypersensitive films will put no shadows and therefore no modelling where there is none. Light for considerably more shadow than you ever dared and be sure of success.

The Neutral Density Filter of which we spoke may not be obtainable in the open market to fit your lens but Scheibe of Los Angeles will probably be willing to make and fit you one, or it may be that any of the optical concerns will supply you. Failing all else the shop in your vicinity that makes your eyeglasses and is equipped to grind lenses will do the job. Get a Step Down (Neutral Density) Filter, by all means.

We are pleased to give you the Eastman tables for their new Cine-Kodak Supersensitive Panchromatic 16 mm. film.

At a distance of 2 feet from lamp to subject at f1.9 200 wattage lamp will suffice. At f2.8 use 30 watts. At f3.5 use 400 watts. Light 3 feet from subject use relatively 300, 450 and 600 watts. At five feet scale from 600 up. At 7 feet start at 800 watts. At 9 feet start from 1200 up. We are bold to say the Eastman company have been conservative in their statements and claims. Our experiments have shown that very acceptable results are obtainable with less light. But use above table and be sure.

A word more to the wise and those who want wisdom: It is human to err. Make your error on the side of overexposure.

Special Filmo Model for Golf

A special model Filmo movie camera for taking golf pictures for instructional purposes is announced by the Bell & Howell Company. This camera, which is known as Filmo 70-DB, has seven speeds—8, 12, 16, 24, 32, 48 and 64 frames per second—and is the same as Filmo Camera 70-D except that it has a shutter opening of 110 degrees instead of 216.

The advantage of this new Filmo model lies in the fact that normal speed and slow motion golf pictures can be taken with the same camera. In teaching golf by motion pictures it is essential that the golf stroke be taken by slow motion in order properly to analyze a stroke and determine just what are the good and bad points. It is also highly important that shots of a player in action should be taken at the normal speed of 16 frames per second in order to, see his plays as they ordinarily appear. Other speeds, such as 8, 24, etc., are desirable for certain special purposes, but normal and slow motion pictures are of prime importance.

For slow motion analysis a speed of 64 frames with the ordinary Filmo 70-D shutter opening of 216 degrees is entirely satisfactory except that pictures taken at the bottom of the stroke when the club is moving rapidly tend to blur. The new Filmo model entirely overcomes this. The 110 degree shutter opening "stops" the action of the golf stroke with the clearness of a slow motion camera taking 128 pictures a second. A special model Filmo camera is available which takes pictures at 128 speed only but does not take pictures at normal speed. The new 70-DB Filmo, by making it possible to take both slow and normal speed pictures with the same camera, renders it unnecessary to use two different cameras.

The new model Filmo at 64 speed uses only half the film employed when pictures are taken at 128 frames, and any unusual light requirements due to cutting down the shutter opening can be easily taken care of by employing the new supersensitive film, although ordinarily this new film will not be necessary.

When using the 70-DB Filmo at 64 speed on a bright sunny day during the summer months, between the hours of 9 A. M. and 4 P. M., the lens can be set at F 4 with regular panchromatic film and at F 5.5 with supersensitive panchromatic film. On a bright cloudy day in summer at the above hours the lens can be set at F 3.5 with regular panchromatic film and at F 4 with supersensitive panchromatic film.

The price of the new golf model Filmo is the same as the 70-D. Anyone who already has a 70-D can have the 110 degree shutter installed at small cost.

Kodascope Model K

Are you prepared for something bigger and better than has yet been put before you in the way of a popular, general service projector? See the new Model K Kodascope at the nearest dealer or write for particulars. This is not a trade notice but information for the readers which he will be grateful for later. There are too many points of excellence to enumerate here. To mention a few and omit others should be to deceive with half particulars and you should know all about this remarkable instrument. As a substitute for details let me ask you to particularize all you want, expect, insist upon in your ideal projector. You will find each in the newest Kodascope and probably many more that will set a new high mark for your standard.

WE ADVISE

Every amateur cinematographer to make the most of the especially fine atmospheric effects of September. The soft lighting, the Indian Summer haze, the gorgeous coloring from now on through the Fall are your golden opportunities — golden literally.



Master Photo Finishers of America

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 Cedric G. Chase, Vice-President.....53 Moody St., Waltham, Mass.
 Fred B. Fountain, Treasurer.....483 Main St., Middletown, Conn.
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 Fred Mayer.....Box 762, Portland, Oregon
 A. J. Cunningham.....102 Liberty St., Utica, N. Y.

Why Are We and Just What For?

At the St. Louis Convention one of the officers in an introductory speech, I think it was the then president Art Cunningham, reviewed the history of our organization and in a more or less casual way mentioned that a few of the Illinois and Iowa (or was it wholly Iowa) Finishers had suffered much and long from certain conditions that all wished might be changed and none could hope to change, individually. That these had gathered in a room to discuss the matter and urged by the great need had formed an association which had grown and was now the Master Photo Finishers of America.

What I have to say here might remain unsaid and all have been told in that statement: "Urged by the great need." That is the best incentive to organizing. That is the basic cause of all enduring associations of this sort. When the need no longer exists there is no longer a reason for the association. It naturally dies.

How about the craft? It is for each of us to review the immediate past, to anticipate the near future, to quit kidding ourselves and one another and realize the actual present. Let us ask ourselves "Are conditions as we would have them? Are we safe? Can we carry on and survive without a solid organization to strengthen us in our efforts, uphold our courage, guarantee our investments of life and money, keep abreast of the progress of the times, live in commercial isolation and still continue against the competition of highly organized competition and strongly entrenched evils? The answer comes to our consciousness in thunderous volume, 'No.'"

Even the antagonistic fellows who have some real or fancied grudge against this body of well meaning, earnest workers cannot deny the imperative need of organized effort toward a common end. What they want is an organization that will work toward the particular end which they conceive exists in their particular instance and business. The most lackadaisical non-member approves of this association but is willing to get the good it creates while escaping the responsibilities and cost of affiliation.

There is no wish to limit the good we do to those who are of us and with us. There is no way in which we can force those who benefit to shoulder their share of our burdens. There is a possibility that each member become an educational factor to promulgate what we are, what we do, what we propose doing. Persistence and judgment will be required. Let us understand just what we are and what we do stand for so that we may teach others.

We are a very serious, very earnest body of men and women joined for the one purpose of making an honorable, important craft safe and profitable: of making these men and women more efficient for their own sake and that the public may get better service and workmanship.

The why of our existence is answered by the need. The what for by what we have achieved, are achieving and are striving to achieve.

Photoflash Adopted by Finishers

With the offering of Photoflash reflector outfits in wholesale lots to its members the Master Photo Finishers go on record as favoring the device as a factor in popularizing snapshooting by the amateur.

Photoflash bulbs are selling in phenomenal quantities and seem to meet the amateurs wants perfectly. As a matter of good business every photo-finisher should get behind this merchandise. It serves the public and it serves you.



Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.

President, Harold J. McCurry.....Office of Postmaster, Sacramento, Calif.
Vice President, J. H. Gensler.....222½ Sixth St., Portland, Oregon
Secretary, C. F. Richardson.....Milwaukie, Oregon
Treasurer, H. Sackrider.....Marysville, California

We Are at the Convention

As this issue goes to press Miss Ida M. Reed, Owner and Manager, Mr. G. A. Young, Vice President, and Sigismund Blumann, Editor of *Camera Craft* are at the convention in Sacramento. We are carrying our smiles with us and anticipate plenty of stimuli to warrant their use. It promises to be one of the jolliest gatherings in the history of the association for President McCurry with less expenditure of the organization's money than is believeable and more persistent labor than one man might be credited with having the power to deliver has laid plans and provided material for a real

event. To which must be added the efficient service rendered by Secretary and Manager Richardson who camped in Sacramento several weeks in advance of the opening of the convention so that nothing might slip-up or be overlooked.

News cannot be printed here for it is but in the making. But in the next issue you shall learn all about the affair. Those of you who couldn't or wouldn't come will know what you have missed. Those who did come will be able to read and enjoy again, in retrospect, a convention as was a convention. The 1931 Get Together will be remembered as a Blaze of Glory.

Chit Chat

About Our
...Friends...

Louis F. Bucher

We shall miss you Louis, but we shall rejoice, too, in knowing you are having the time of your life in your ten weeks travel in the old world where pictures lurk in every corner and the camera finds such worthy material. We look forward to hearing about that journey and perhaps you will have something to tell the readers of *Camera Craft* when you return. A pleasant trip, and delightful sojourn in Europe, and a safe return good friend.

William L. Woodburn Honored

The Department of Commerce, Bureau of Standards has officially taken cognizance of Brother Woodburns Standard of Mounts and in a formal letter has been felicitated on his help in a national campaign for standardizations. Billy has never wavered in his activity for the gen-

eral good of photography. Many fine things have emanated from Newark and Bucher's organization of the Associated Camera Clubs of America and Bill's Standardization of Mounts are institutional. Good old Newark.

R. L. Van Oosting

Van seems once more on the old footing,—which is not meant as a joke,—for it was a foot complaint that laid him abed, and we note with pleasure his virile article in the Associated Camera Club Bulletin on Who's Running It and How? Van had a long siege of illness and there must be many loose strands to retie, many neglected things to do after his period of disability but like a true amateur Camera Nut he immediately returns to the activities of photography and—How!



The Young George Eastman

Let whoever will speak of his age, George Eastman measures his youth by his enthusiasms and his activities. Hunting lions while many of us are sitting by the fireside in slippers comfort, donating millions to philanthropic causes the good of which shall survive many posteritous generations, attending an aeroplane school of the army as shown in the above illustration, and generally carrying on with a spirit and vigor that is shaming youngsters. It has been hinted that this writer has not shown the respect for George Eastman's millions that is customary. Is he a millionaire I have heard it so whispered but what can that mean to me when the knowledge and appreciation is ever present of what he has done for photography, for those who love photography, for the good of mankind, for me. Long life to him and the continued enjoyment of serving God by service to God's creation, Man.

Minnesota Photographers Association

In the good old days, not so far back at that, the North Central Association had a reputation for holding conventions that were real events. After a period of quiescence the same general contingent is staging a "Comeback" under title of the North Central Regional Association. This body will consist of the states of Wisconsin, North Dakota, South Dakota, Minnesota, part of Illinois, and Manitoba.

On October 20th, 21st, and 22nd the formal organization of this Phoenix will be consummated at a convention in the Hotel Lowry, St. Paul and the program promises a recurrence of the bright spots in photographic history which marked the old time get-togethers of the men and women of that section of the continent. J. H. Chalmers is president, Hugo Stotz is vice-president, C. W. Howson treasurer, E. C. Halmrast secretary, and the board of directors consists of J. H. Kammerdiener, R. W. Hyneman, Gene Garrett, N. L. Hakkerup, and B. C. Golling.

San Francisco Photographers

The Professional Portrait Photographers of San Francisco met at the Etter Studios on Tuesday evening, August 11th for the major purpose of discussing the coming convention at Sacramento and certain other matters of importance to be finished at subsequent meetings. President H. Lancaster presided and expressed himself pleased at the gathering and the active cooperation he was receiving. The coming winter promises to bring subjects of weight before this body and plans are in the borning for demonstrations and talks on constructive lines.

Mrs. Christine B. Fletcher

Whether she wins first or fifth award in our monthly competitions or none, there is an outstanding character, an individuality, an aim for the highest artistic standards in Mrs. Fletcher's work that has long attracted our attention. We admire the picture irrespective of its success and we admire the persistence of the artist in persevering, always hitching her wagon to a star,—keeping perfection in view and moving steadily toward that objective. More power to her.

Portrait Photographers of East Bay

On Tuesday evening, August 4th, the Portrait Photographers Association of the East Bay held its monthly meeting in the Coleman Studios. The program was arranged by F. A. Webster and Kee Coleman and while informal was highly enjoyable. E. J. McCullagh just returned from his tour of Europe after attending the Rotary International convention in Vienna addressed the members and with

CAMERA CRAFT

customary amiability and clarity narrated some of his observations abroad. It was a good meeting and starts the fiscal year well.

Waters and Hainlin

We wish it were possible to show here the beautiful studio building erected by Waters and Hainlin at 265 Twenty-Ninth St., Oakland, California for their rapidly grown and ever growing business. From the front the architecture is true California Mission. At the rear large skylights expose the true purpose of the edifice. The interior is worthy of both exterior and the men who own it. Simple but artistic furnishings and, above all, complete, modern equipment for all branches of commercial photography. The four leaf circular which announces the establishment is itself a thing of beauty and a joy to the eye printed on laid handmade book, white as snow, designs and lettering in platinum gray and red. Congratulations and all the success in the world to you, friends.

Books and Magazines

When a magazine attempts to become a text book or a formulary it has gone outside of its place and ceases to function. It becomes hash made up of leftovers. When a book essays to be newsy, to cover a wide range of subjects it rarely outsells its first edition. The wise student of any subject keeps himself contemporaneous with periodical literature. He reads the real magazines, not only **Camera Craft** but **Camera**, **Photo Era**, **American Photography**, and the publications of Europe. This reading keeps him informed of what is going on, what is being made, what has been discovered since the last book was printed and before the next will be published.

His further deeper studies will require that he consult the textbooks and in time he will acquire a library which will not make him less interested in current publications but rather more intensive in both his book study and magazine reading. With this established your magazine is prepared to supply you with books. For your benefit **Camera Craft Book Service** was instituted.

Judith Martinez

When a bit of southern sunshine enters this office your editor is happy to bask in it. When Miss Martinez comes the world cheers appreciably and none meet her but feels likewise. This young lady who embodies art in nerve tips and temperament is now established at 240 Stockton Street where she is prepared to cater to the most discriminating tastes in portraiture and is organizing classes in photography and coloring. If students in sufficient number can be enrolled for photographic classes at the Humboldt Evening High School she has been invited to conduct them. These are to be in session once or twice a week and offer an unusual opportunity for the study of amateur and professional photographic technique and practice to the general public.

Dr. Max Thorek Carries On

A few more hundred prints for the Salons, daily operations at the hospital, a large volume on Surgery in the proof, demonstrations at the clubs, articles for the magazines, lectures to his fellow professional at home and abroad, and to our knowledge, letters to innumerable friends, all of which are not alone cordial and intimate but unstinted. How does the man do it? He boasts of having systematized his life but one cannot systematize one's friendships and they take from the fund of sincerity, one cannot systematize the visits of friends and these exact tolls of the time, and one cannot systematize one's inspirations. No, the explanation is not acceptable. The doctor is a marvel and this sense of mystification reaches across the ocean to the old world. We still wonder at how he does it, more than that, we wonder how he does it so exceedingly well.

Advertising

If it were not for advertising every article should have to be forced over the counter by individual salesmanship. How many persons can one salesman contact in a day? What percentage of sales can be made by personal contact or individual effort? Advertising teaches the public what to ask for, where to go to ask for it. It creates a desire to possess and finds the people and brings the people to the

CAMERA CRAFT

salesman so that he may talk to them. Yes, too often, it makes it necessary for the salesman to do no more than wrap a package and ring up on the cash register. How much does advertising cost? You tell me. I can tell you, but will not, how much a lack of advertising costs and there are others who will tell you its costs all of investment and buys insolvency. Of course this is being written by one which is interested in advertising, by one who profits from it, but no more so than does the advertiser. And what matters who says a truth so it be TRUE.

E. J. McCullagh

Hail President of Rotary, Berkeley, California. With whatever body you affiliate your worth and willingness to serve are discovered sooner or later and if work be heaped upon your shoulders the intent and the spirit behind the assignments is always one of affection for the man and esteem for his abilities. You were sent to Vienna to represent the noble spirit of Rotarianism which Berkeley Rotarians share with the brotherhood over all the world because your fellows knew you would in your very presence convey the intent and purpose of the organization. We welcome you home and look forward to meeting you often.

Sophie Lauffer

It has been the pleasure of Miss Ida M. Reed and Sigismund Blumann to have this genial lady as house guest during her stay in these parts. She is the same interesting character as always and her anecdotes of people and places and happenings vital to photography left us with a fund to draw on for future pleasant thoughts. She came to San Francisco after having visited the National Parks of Canada, with a long stay at Banff and Lake Louise, a trip to Monterey, Carmel, Santa Barbara, Los Angeles, Hollywood, and points of interest on the homeward way in prospect.

Camera Craft at the P. I. P. A.

Miss Ida M. Reed, Mr. Allen G. Young, and the Editor will be at the P. I. P. A. convention in Sacramento about the time this reaches the readers' hands and the meetings with old friends, the newly made friends, the incidents of such a foregathering, and the talent on the program should enrich this department for months to come. If you are whole-heartedly a member of the Camera Craft family you will be glad to read about your brothers and sisters, uncles and aunts, cousins, et al, though you have never met them.



Edited by H. D'ARCY POWER, M. D., F. R. P. S.

Copying of Documents and Printed Matter in Books and Pamphlets

Need for photographic copying matter of the above nature arises under the most varied conditions. The requirements of public offices, halls of records, etc., are provided with the modern apparatus that reduces the problem to automatic simplicity, but in private life occasions often arise when it is very desirable that exact copies of documents, music, letters, and passages in books, including illustrations, are desirable and yet the usual procedure of direct photography with lens and

camera is either difficult or impossible. This is particularly true of books of reference in libraries and documents in museums where removal permits are out of the question. The means for direct copying without lens or camera has been at our disposal for some sixty years, and though mentioned in books under the title of Playertype, remained practically unknown to the bulk of photographers. Briefly stated, the procedure is as follows: A sensitive sheet of paper, preferably bromide, with gaslight will work if the illumination is strong enough, is placed film

side down over the matter to be copied, it is then subjected to strong illumination and developed. If the lighting has been correct a good negative will result capable of giving good prints. To understand how this happens, let us consider what occurs when light falls on the back of a sheet of bromide paper which is in contact with a white surface, the light-rays travel through the emulsion, affecting some of the silver in transit, they strike the white background and are reflected, affecting more silver in their return course; if now on that white surface there be black spots these latter will reflect no light and the amount of silver over them will on development be much less than elsewhere, and though the whole surface look grey, yet this difference in density will make such a print an effective negative. Substitute for the black spots the letters of a page of print or a design and you have the explanation of Player-type.

Knowledge of the exact technique and the commercial importance of the process has recently become available through Dr. E. Durham's paper on what he terms the *Palinotropic or Direct Reflection Process*, in the January 9th number of the *British Journal of Photography*, and Mr. David Charles' lengthy and very detailed account in the same journal of March 20th. From the latter we learn that the process is in actual commercial use on quite a large scale. He says further. "When editions of books which are no longer standing in type are to be printed again, it is far more economical to reproduce them by photography, and to reprint them from photographic plates, then to reset the type. The making of paper negatives by the "reflex" method is the first stage in a process which yields perfect facsimiles of the originals." Furthermore, he says: "In certain respects the process has certain advantages over camera copying. For instance, it will often give added strength to faint parts of an original document, such as pencilled notes, or where the ink was pale. Such faint marks often clog up in line negatives made in the camera. Moreover, the reflecting method of making negatives seems to have a panchromatic quality, for the strength of lines in the

print is just as good in the case of red ink and violet rubber stamp impressions." What is destructive is the presence of a tinted base which would cut down the amount of actinic reflected light. The general manipulations are the same as in ordinary printing, but a few points demand care. They are: The paper to use—the lighting—the development. Special photo-mechanical papers are made for this work. Mr. Charles mentions the Reflex (1-4 Red Lyon Passage, Fleet Street, London, E. C. 4.) Dr. Durham uses the Kodak Transferotype paper. The photo-mechanical papers are made so as to have a perfectly even density so as to avoid unequal illumination, but Mr. Charles states that he has produced "quite excellent results with ordinary thin, contrasty bromide paper," and I have had the same experience.

Lighting and Exposure time: As the light has to pass through the bromide paper to reach the matter printed, the exposure time is dependent on the thickness of the paper used. In the case of Ilford Rapid bromide, a rather thick paper, an exposure of eight seconds one foot for a 75 watt, gas-filled electric bulb gave a good result. Mr. Durham, using Kodak Transferotype bromide burns five inches of magnesium ribbon one foot above the printing frame, and I have experimented with blue paper and obtained good copy after three hours exposure to strong sunlight. Whatever luminant is used the correct time for a given paper should be determined by trial strips and the same conditions maintained in later work. It occurs to me that the new vacuum flash-light bulbs might give good results and their use allowed in places where the use of magnesium ribbon would certainly be forbidden.

Screen: In all cases it is necessary that the light reach the printing frame through a yellow filter, this may be glass, gelatine, or paper, either over the light, or over the printing frame. Mr. Charles uses "two or three thicknesses of gelatine film as made for tinters in theatrical spot-lights, or shop window fixtures." I bathe a sheet of thin type-writer paper in a 1/500 solution of auramine, and fasten this over the printing frame.

CAMERA CRAFT

Development: "The right density must be obtained by full development," and the exposure necessary to allow of this must be rightly timed as the latitude is not very great. "If any attempt is made to stop exposure at the point at which the lines remain clear a bright, bold line print will not be easy to obtain."

Contact: This must be perfect "Up to about 12 x 15 inches, good contact can usually be made by pressing the original and negative paper between two sheets of plate for exposure." "If the process is to be worked in anything like large sizes, or as a regular department, which it is quite capable of being, I should certainly recommend a proper vacuum pressure frame as used by process engravers."

Photographic Reproduction of Print: Dr. T. P. Martin of the manuscript division of the Library of Congress is facing the reproduction problem in a quite different manner. By microphotography he photographs the whole of a newspaper page on a negative an inch square and when there is need to read it a special projector places it in front of the reader natural size.

Photographic Reproduction of Documents: It might be well to mention a general review of this subject by Dr. W. Clark in the *British Journal of Photography* of July 25, 1930.

Sulfide Toning

The question of the nature, quality and permanency of sepia prints has been occupying the correspondence columns of the *British Journal of Photography*. The discussion is interesting because it is conducted by well-known workers of large experience. The discussion commenced with a paper by Mr. R. Rawkins on the mass production of warm-toned prints wherein he wrote:

The main factors affecting the color given direct by the developer are worth recording in order to see how futile it is to adopt a "hit or miss" method.

1. **Quality of negative.** Unless a negative has good printing resistance it will not give warm colors of good quality.

2. **Make and speed of papers.** Although there seems now to be a general leveling-up amongst the different makers, the make is still an important factor. Most manu-

facturers now make a normal and a rapid grade, each of which has its characteristic color of image. The faster the paper, the colder the color, is the rule. The amount of chloride in the emulsion of some of the ultra-rapid chloro-bromide papers must be very small indeed.

3. **Exposure.** To get the direct warm tone, the print must receive much more exposure than that required for a black tone, and printers refer to the exposure for a different color as "3 or 4 times normal."

4. **Developer.** M.Q. developers usually give tones or colors with a decided tinge of green. Hydroquinone, adurol, glycin and pyrocatechin each gives a characteristic color which varies with the amount of restrainer and degree of dilution.

5. **Time of development.** When to stop development is the most difficult part of warm-tone direct printing. It is directly influenced by the exposure, character of developer, and especially the temperature of the developer. The time may vary from 2 minutes for a black or warm-black, to 60 minutes for a brick red.

6. **Loss in the fixing bath.** Some of the colors obtained undergo a complete change in the fixing bath, and there is often a loss of depth.

He agrees with others that in a general way better results are obtained by indirect toning, even when the paper is a chlorobromide intended for obtaining the tones by development. He particularly advocates a partial toning method whereby he and other professional photographers have been able for some months past to produce five distinct tints.

Briefly, the process consists in bleaching, or partial bleaching as required, in acid permanganate, and without washing or rinsing in instantly immersing the print in sodium sulphide solution, followed by a wash in water. Five distinct colors were obtained by varying the time of bleaching, but the work had to be very carefully organized on the lines given below. The process has, for some months, been used by many professional photographers with success, but from correspondence I have had it seems that some workers experience difficulties.

(To be Continued)

SALON WEBER
IS COMING



EVERYBODY
A WINNER



CLUB NOTES

Forthcoming Exhibitions

Royal Photographic Society of Great Britain—Seventy-Sixth Annual Exhibition. September 12 to October 10, 1931. Address, H. H. Blacklock, Secretary Royal Photographic Society, 35 Russell Square, W. C. 1, London, England. Closing date, August 14.

Irish Salon, Third Annual Exhibition—October, 1931. Address the Honorable Secretary, Irish Salon of Photography, 18 Morehampton Road, Dublin, Ireland. Closing date, September 30.

International Salon of Photography—November 1 to 15, 1931. Address M. le Commissaire General de L'Exposition Internationale d'Art Photographique de Poitiers, Villa "Mes Loisirs", Rue du Grand Rondeau d Poitiers, France. Closing date, October 15.

All-Ohio Salon—November 1st to 29th, 1931. Limited to residents of Ohio. Entry fee 25 cents per print with a minimum of two and maximum of six prints. Address, William C. Pryor, Secretary Camera Pictorialists of Columbus, 60 Latta Avenue, Columbus, O. Closing date, October 10.

Darwen International Salon of Photography—November 9 to 21, 1931. Address J. Hector Woods, Buff Cottage, Buff Street, Darwen, England. Closing date, October 8.

Third Rochester International Salon—December 4, 1931 to January 3, 1932. Address Rochester Salon of Photography, Memorial Art Gallery, Rochester, N. Y. Closing date November 7, 1931.

Los Angeles Pictorialists Annual Salon—January 1 to 31, 1932. There will be no entry fee and the prints are to be returned free of cost. Closing date November 1, 1931.

The World's Fair in Chicago in 1933 is very much in advance of this time but should be kept in mind with each and every outstanding print made and when exposing for future salon pictures.

California Camera Club

When one member of a club writes of another as Karl Baumgaertel has written of P. Douglas Anderson there is evidence of a club spirit that can move mountains. The good old C. C. C. will never weaken and must go forward when its members are clubby and loyal to one another and to the institution.

July's show, by our own P. Douglas Anderson, was doubly interesting—interesting not only for the quality of the prints hung, but even more interesting because of its giving us an opportunity to see just what could be done pictorially with subjects familiar to us all by an outstanding pictorialist.

The outstanding prints were the "small boy" pictures of P. Douglas' own son and of one of his neighbor's sons. Always an extremely difficult subject, we found "Pals," "I Want a Bite" and "Blowing Up the Ball" entirely natural pictorialization of the boy of today.

We also found something new in mountain photography, the several prints of Yosemite giving us something entirely

original from a country so often photographed that most of us had given up hope of ever seeing anything out of the ordinary again.

Our favorite print, however, was "Mountain Trees." This picture, while a little more conventional in subject matter than many of the other prints, was so beautifully spaced and so gracefully handled that everyone viewing it had to stop and admire.

Thank you, Friend Anderson, for having given us the opportunity of seeing this splendid show.

Good for you Karl. The show pleased us mightily and was worthy of the artist and the traditions of the club.

L. A. Camera Club

Van Oosting seems back at the helm of prints and things. With Lim Lawshe, Jack Barsby, Lucile Whitman and a willing and efficient board to help and to initiate movements and stimulate initiatives we may see the cup in the possession of my Los Angeles Club once more. Personally my loyalty is no less for any

CAMERA CRAFT

of my clubs in that I gloat when one of them wins out. There is an equal regret when another of them loses. On the whole this poor soul finds rejoicing in being in a way the evidence that all camera clubs are a larger brotherhood and that no matter where the cup goes it is all in the family. This is what Van has to say:

Last year, for the first time in four years, the Los Angeles Camera Club lost first position in the annual race. This year we are again determined to find ourselves heading the list. We want that beautiful new cup that now graces the rooms of the Fort Dearborn Camera Club (Chicago). The cup will look particularly well in our new quarters.

There is only one way to get it. The only thing we can do is to compile a set of thirty-three superlative prints, and hope that the judges will recognize them as such. This is no mean task. If you cannot furnish a few, at least submit your one BEST print. You will not want it said that the cup was lost because you failed to help.

Philadelphia Photographic Society

The world-wide depression has as yet failed to affect this Society. This is not stated boastfully, but gratefully. The semester just completed finds its membership consistently increasing, and added interest and zest injected into its meetings. Larger attendance is the rule, and broader discussions, both of a technical and practical nature, prevail.

There have been losses. Dr. Henry Leffman, world known chemist and scholar, and many years an active, and later, an honorary member of this Society, passed away during this period. The field of chemistry lost a prominent figure with his going. William Shewell Ellis, Philadelphia photographer of note, best known, perhaps, for his artistic contributions to the advertising field, is another name which, with deep regret, is erased from its membership roll, by reason of his death. The passing of these two men is a distinct loss to the community and to the country.

The outstanding event of the season just closed was the members' annual exhibition in the galleries of the Gimbel

Store during April. Over three hundred prints were submitted, from which the jury selected about a third. It was generally agreed to have been the best collection ever hung by this Society in an "Annual".

On April 22nd a dinner was held in the store attended by a representative number of the Society's members. The usual felicitations of such an event were exchanged, followed by a review of the exhibition by its staff of pictorial critics. The guest of the evening was Mr. Ira W. Martin, president of the Pictorial Photographers of America.

Newark Camera Club

At a special meeting of the Board of Trustees held June 29th it was voted to place an initiation fee on all classes of membership except Life and, of course, honorary, and to increase that on Active Membership.

The changes will become effective on October 1st, 1931 and hold good until September 31, 1932 unless previously changed by the action of the Board.

The new and old fees are listed below:

	Old Fee	New Fee
Membership Class		
Active	\$10.00	\$25.00
Active, under age 21.....	10.00	15.00
Non-resident	none	15.00
Associate	none	10.00

The new club home will be the result of foresight, grit and work coupled with a generous share of good fortune. The addition or increase of initiation fees is justified to offset, to a small degree, the loyalty of our present members which is responsible for the Newark Camera Club of today. In addition to the increase in initiation fees, the membership will, no doubt, be limited in number as necessity seems to warrant.

No increase in dues for any class is contemplated at this time.

Chicago Camera Club and its New Quarters

The rejoicing at our new location and my pleasure in looking over the pictures reproduced herewith are somewhat modified by a sweet regret at the prospect of missing the dim lighted, dingy entrance and the contracted spaces at the old stand. There was something impressive and mys-

CAMERA CRAFT



terious in the halls of the old Northwestern Building. Traditions haunted every corner and not even the leisurely scrubbing and profuse water and suds of the janitor who always seemed to choose the time of my visits to his attempts to clean them away, could succeed in doing so,—those dear ghostly suggestions of other days when more or less willing feet trudged the pine boards carrying ambitious minds to the fountains of lore.

But we have gained in tone by moving uptown and we are more accessible, and it is easily seen from the pictures that we

have splendid quarters in which to meet and work. In a short time we shall live our own traditions into the place and when I am next in Chicago let me hope to hear the stentorian voice of Phipps once more razzing me and awakening the echoes. It will not be a strange place with Weber, High, Brace,—but why call the roll? It will not be a strange place when the old friends are there. And as a promise let this go on record: John Skara will take on this fellow Blumann for one round to begin with a handshake and end with a handshake and consist of

CAMERA CRAFT

two minutes of nothing but mutual explanations.

Luck to the good old C. C. C. Long may it continue to function and grow and may its next move be into a home of its own. A house on the Dunes and marble halls in the heart of town.

Camera Pictorialists of Los Angeles

The Annual International Pictorial Salon of the Pictorialists of Los Angeles will take place in January, 1932, from the first to the last day of that month and the closing date for entries thereto is November first of the present year. You are urged to keep this in mind and even at this rather

early date to prepare your best for the show. How enthusiastically this group enters into their pleasure may be understood when one knows they are shouldering all the expense and will pass none of it on to those who send the pictures. There is to be no entry fee and no return charge. We have the assurance that James N. Doolittle will review the exhibition for Camera Craft and we shall illustrate his text with unstinted generosity. You shall judge in what company your prints were hung and beyond a doubt rejoice in having been a part of one of the most important functions of pictorial photography in the United States.

NOTES & COMMENTS



C. P. Goerz Anniversary

This month, the C. P. Goerz American Optical Co. celebrates the 25th Anniversary of its incorporation as an American manufacturing concern. Established in 1895 as an American branch of the famous C. P. Goerz Optical Co. of Germany, the manufacture of these celebrated lenses in the United States commenced in 1898. Through its incorporation under an American Charter, in 1906, it became definitely established as an American business.

Throughout this period, there has existed in the management, in the executive staff, in the workers, the deep-rooted conviction that an optical business to succeed must necessarily be more than a mere business enterprise—that it must be inspired by high ideals of workmanship—by standards of endeavor which due to the nature and difficulties inherent in scientific manufacturing, must be precise and inflexible.

This policy has maintained the Goerz standards and popularity over the years and there is every assurance that both policy and quality is to be continued into the future. Our felicitations to the firm and its personnel. May they prosper and grow apace.

Cameo Ultrix Camera

What a wealth of choice in cameras is now offered the prospective buyer! What a particularly rich find he will discover in the Cameo Ultrix! As a start, no bellows but, instead, a two section metal barrel which opens instantly providing for long focus lenses. A possibility of focussing to a distance of as close as $1\frac{1}{2}$ feet, and the choice of one of three excellent lenses,—the Ihagee f4.5, the Schneider f3.5, and the Zeiss f3.5 in Compur Shutter in each case. If you do not acquaint yourself with this instrument it will be your loss. Write Herbert and Huesgen, 18 East 42nd Street, New York for reading matter.

New Nagel Cameras

Dr. Nagel after working a year on designs for something that should supply the demand for a small, compact camera having none of the defects or lacks of diminutive instruments has at last evolved the Pupille and Ranca. The Pupille lens option is inviting and every detail on both cameras is of the latest and best. The prices are startling and you will find it advantageous to write to Hugo Meyer and Company, 245 West 55th Street for literature and price list. Do not overlook the Pupille or Ranca.



New Leica Stereo Attachment

Many new photographic thrills can now be experienced in three dimensional form when using the new STEREOLY attachment for the LEICA Camera and viewing the positives in the LEICA Stereo Viewer. Here is an attachment which will greatly extend the applications of the LEICA.

Heretofore the making of stereoscopic negatives required special cameras, special printers for the transposition of the negatives, and the inconvenience of not being able to photograph everything, including speed subjects just as in ordinary photography. However, with the STEREOLY attachment, which weighs only 8 ozs., it is possible to use the LEICA Camera interchangeably for regular or stereoscopic photography. The pictures are photographed in transposed positions on the LEICA double frame negatives, thus giving two single frame pictures of the same subject.

For all types of professional, educational, or amateur work in presenting visual impressions of street scenes, travel subjects, animals, people at work or play, geological formations, medical subjects, and many other pictures, this new stereo attachment will find immediate acceptance.

This stereo attachment is the only device which divides and transposes the two

picture halves independent of the opening of the lens diaphragm. This is accomplished by a two-fold use of the border of the total reflection on two prism surfaces. It is even possible to utilize all the optical qualities and characteristics of the objectives when making stereo negatives under bad light conditions, close-up views, or for time exposures and small diaphragm stops. The exposure time is practically the same with or without the attachment in place. It will fit either the Model A or C LEICA Cameras equipped with the 50 mm ELMAR or the 50 mm HEKTOR F:2.5 lenses. The attachment is fastened in front of the LEICA objective by means of a special bracket which is quickly placed into position or removed in a moment.

Some Willoughby Items

Color filters are not as well known or popularly used as they should be. Orthoplan Graduated Filters are not only efficacious but reasonable in price. They come completely fitted with revolving holders and case. The Bewi Exposure Meter needs no praise to give it value. It is known and the reader will be pleased to learn Willoughby is the agent. Then there is the Ensign Auto-Kinecam, claimed to be the most quietly running Cine Camera on the market using 16 mm film. Its points of excellence are amply explained in pamphlets obtainable for the asking. And last, but far from least, the wonderful, the astounding Ten Dollar Voightlander Jubilar camera which takes pictures $2\frac{1}{4} \times 3\frac{1}{4}$ and is equipped with an anastigmat lens. Write to Willoughby 110 West 32nd Street, New York and learn of these outstanding items. You know Willoughby, they want to know you.

Sir Alan Cobham's Trans-Africa Flight

Sir Alan Cobham left Rochester, England, on July 22nd in the 10-ton seaplane for a flight to Africa to test the practicability of an east to west trans-Africa air line. This venture is a special survey flight on behalf of the Air Ministry and an expert photographer is a member of the crew.

As upon his previous pioneer flights including that to Australia and back (June-

CAMERA CRAFT

October, 1926) and his 20,000 mile flight around Africa in 1928, Sir Alan Cobham is relying entirely on "Tabloid" products for his supplies of chemicals, medicines and first aid materials. When ordering the outfit for the present expedition Sir Alan and Lady Cobham, who accompanied him on his last Africa flight, referred in flattering terms to the equipments previously supplied. The case chosen was "Tabloid" Medicine Case No. 244, a replica of that carried round Africa and concerning which Sir Alan reported:

"Once again I have to tell you how useful and efficient we found your 'Tabloid' first-aid box which we carried on board throughout the flight . . . Our crew of six were constantly in need of medicine and first-aid which somehow could always be supplied from the 'Tabloid' box."

Pyrocol Removes Pyro Stains

A new preparation has been put at the disposal of professionals and amateurs which not only does remove Pyro stains but is equally efficacious in removing all other developer stains and most of the dyes and chemicals of photographic utility. It is an agreeable powder that is used exactly as a soap powder and it leaves the skin in a delightfully clean and soft condition. Not only does it not harm but it has been found preventative for certain skin poisons when regularly used and promptly resorted to. The Pyrocol Manufacturing Company, Oakland, California will be pleased to supply you if your dealer cannot. We believe the price is fifty cents for a generous shaker-top container. Enough for a month of ordinary use.

Plaibel Peco

The Plaibel Peco is of the established excellence of all Plaibel products and is an instrument taking plates or film packs. The lens equipment is the highly corrected Anticomar f2.9 and the size is for $3\frac{1}{4} \times 4\frac{1}{4}$ negatives. The Adam Archinal Corporation will gladly send you particulars and prices and it will be to your advantage to become better informed on this camera and what it offers. Address the Archinal Corporation 1409 Broadway, New York.

The Foth Roll Film Camera

The Foth has made a sensation with its quality and its price. Now be prepared for something startling. The $2\frac{1}{4} \times 3\frac{1}{4}$ size equipped with an f4.5 anastigmat, Radial Lever Focussing device, Icino-meter, Precision Shutter and built in Self-Timer is being offered for \$15.75 and the Foth Derby with its f3.5 lens, focal plane and other features for \$30, put the high-grade equipment of the discriminating and exacting photographer within the possibilities of his means. Burleigh Brooks, 127 West 42nd Street, New York will gladly send you details and general reading matter.

Photoflash Possibilities

Summer is not always with us and as the dark days approach the enthusiastic camerist will bless the inventor of Photoflash lamps for with them his pleasures are made available any time, anywhere, day or night, indoors or in the open. A little hand flash lamp with reflector costing from a dollar to several dollars, a Photoflash bulb, then set your camera and press the button on both shutter and flash. Within the area of efficiency you will get light equal to sunlight lasting a fiftieth of a second, no smoke, no mess and moreover you will get your picture. Your attic or cellar becomes a studio if you so desire. You carry your sunlight in your pocket. Obtain your Photoflash Lamps at your dealer or write the Edison Mazda Photoflash Lamp Division, General Electric Company, Cleveland, Ohio.

New Eastman Store

By the time this reaches the readers' hands the San Francisco store of the Eastman Kodak Stores, Inc., will be open at the new stand on Post Street near Grant Avenue. Of course all residents in the city and near about its location will visit and feast their eyes on the apex of shop achievement, and Mr. M. Elwess the manager, desires all visitors from whatever part of the world who may sojourn in this neighborhood, to know their welcome awaits them. You are invited to introduce yourself and it shall be the pleasant duty of all connected with the establishment to make you feel at home, not merely as a possible purchaser but as a friend.

OCTOBER, 1931

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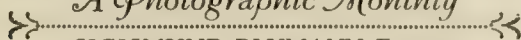


The Blue Bowl
Thomas O. Sheckell

Tenth Los Angeles All American Salon

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A Photographic Monthly



SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California

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NO. 10

An Opinion of Photographic Art

By RAG GUIDO PELLEGRINI

President of the Milan Photographic Society

(Illustrated by the Author)

(Continued from the September Issue)



Where every instant of time and every most unexpected point of view change the aspect and sense of the picture of nature, it is only obvious that the photographer should avail himself of his possibility to clearly adapt himself to the most unexpected and wonderful revelations. This is therefore the reason why light becomes the real great dominating factor of the picture.

To the atmosphere which emerges and models all, there is entrusted the task of putting life into the subject; unity of composition and expression, equilibrium, shade of light and dark in the picture conveniently and artistically arranged, tending to the sole object of showing what was in the mind of the artist; the photograph has become spiritualized.

But these modern tendencies of seeking new perspective, the unexpected detail, the small thing not at first seen, this attempt, sometimes precious and roaming, at producing that which has never been produced before, that which in the past was considered as impossible of reproduction, not because of material impossibility but because it seemed a negligible, if not unworthy, subject, have their

evident dangers and their inevitable exaggerations, and of course the very recent photo-artistic tendency is to go rather too much in search of the subject which must be new for the sake of being new or the "discovery" which is striking and pleasing as a novelty but which, not having in themselves, characteristics such as to attract by means of intrinsic beauty, rapidly lose their value.

For example there were photographed, with an acute sense of observation and perfect technique, a series of legs walking, without showing the persons to whom they belonged unless they were reproduced as caricatures in the shade, forming the real and sole subject of the picture. Tracks on the snow have become classical subjects of this new pictorial photography; leaden soldiers, children's balloons, tin trains, porcelains and glass toys and other things and even Neapolitan macaroni, even iron padlocks, all produced with perfect technique and magnificently striking by clever arrangement of light, etc., all things which, as I have said, have value from the point of view of novelty and faultless execution but which, taken up by others and revived and distributed amongst the public, have now lost their novelty and no longer attract. In my opinion these exaggerations cannot be taken too seriously because, with the greatest possible good intentions in the world a padlock will always be a padlock and macaroni, although embellished by a tragic play of artistic illumination, will always be better in place, cooked and steaming, on the family dinner table.

Yet we know of more than one Juryman of International Galleries, and few also in our own country, so infatuated by this tendency as to convey to it the style, I might say, of fashion, ready to swear that photographic art is to-day this and no other, ready to demonstrate that the figure of a padlock is the source of pleasing esthetic sensation, such, and much more, as is capable of awakening a heavy drawing executed, we will say, in antique art style, and they are so bound up in their convictions that in some galleries all those works which do not correspond to the fixed convictions of the members of the Jury are ostracized! We, however, are under the conviction that the sphere of art is so infinitely large and creative that there is plenty of room for all tendencies, that is to say for all those who in any manner and with whatsoever idea and under any expressive form, may really have something special or something original to say or do.

But perhaps even these very new manifestations of most modern art have a fundamental reason for existence provided there be recognized in them the function actually of shaking old tendencies which since years and years have been towards the usual views and reflections, subjects placed right in the middle of the picture, with



Tramonte Sulla Laguna
Rag. Guido Pellegrini

those academic lights which it was not possible to do without except by appearing very strange. If, in short, certain, "realizations" as they are called to-day, of the photographic art, are merely there to mean a sharp and salutary cut at all the old and worn out conceptions of the monotonous and tiring practice of the past, in order to gather up the dormant energy and, opening our eyes to the life of the present time which is so varied and full of different forms, provided there are derived from them new and uncommon factors of beauty, we recognize their full right of existence. It is certain that contemporary art has not yet found a sure, straight and final road



Agua tra le Nivi
Rag. Guido Pellegrini

of its own; it is still feverishly seeking, feeling that it can no longer be that of yesterday, that new factors must assist in giving it a full and expressive direction which shall cause an indelible impression of the characteristics of the new age; in such times of passionate agitation of spirit and events, ours is perhaps the most adapted for the insatiable search which goes on rather than the restful triumph of a definite fact. The future is with the young generation; they will certainly see and enjoy the results of our studies of to-day if they are able with faith and passion to aspire to the brilliant triumphs of to-morrow.

Wanderings in Frankenland

By PROF. DR. H. DARCY POWER, F.R.P.S.

(Illustrated by the Author)

(Continued from the September Issue)

There are men that have become great by dying and the same may be said of some cities, such has been the fate of Rothenburg on the Tauber. A free city of the Holy Roman Empire, prosperous, and an almost impregnable fortress, it fell, like half of Germany, a victim of the Thirty years War. The population and the city survive, but commercially it was dead, with neither the means or the impulse to grow. So it has remained to the present day, a chip of the Middle-ages, embalmed and preserved for our instruction and admiration. Natural cataclysms and war have left us dead cities, that are at bottom but skeletons, such as Pompeii, but it is another thing to come on a city alive, but in suspended animation, in the likeness of four hundred years ago. Rothenburg has been so much praised by artists, and visited by American tourists that no good purpose would be served to repeat in a short article what can be better read elsewhere, but there is one aspect of its life that most writers miss, and which is largely lost to the visiting tourists, a loss for which they and their guides are responsible, namely its rendering of the very spirit of a by-gone civilization that has disappeared never to return. No American city and few European live in any daily fear of attack, fear of house and home, fear of death, but that was exactly the state of nearly every city in those "good old days" and the outcome of this was eternal vigilance and ever present defense. In most places the signs of this long nightmare have disappeared, or are buried beneath the growths of today, but in Rothenburg they stand undisturbed in all their grim reality. The first impression is received as the train approaches the city and you see its whole circumference elevated above the surrounding swampy plain, not merely fortified but one solid fortification, an unbroken ring of high encircling walls, protected by innumerable strong towers, and the entrance gates often three deep. When you are past these grim portals, the same note is present, twisted narrow streets run under other protecting arches,—every house could defend the street below. The houses are grey with age, the roadways and pavement cobbles only, and yet as I saw it under grey skies one could realize that it could also be beautiful. The German love of flower and window decoration gives the meanest house a glow of color that lights up the background. There is something in the com-

CAMERA CRAFT



Nurnberg

Hans von Wallbrunn

plete absence of modernity here that makes it possible to drop back four hundred years and not merely imagine, but feel the life of that time. Its anxieties are not ours, but ours were not theirs, and so with their joys, and who knows where the balance between us lies. I hope to visit Rothenburg again in spring when rain and mist are absent, and the annual tourist nuisance is a thing of last year.

The next objective was Dinkelsbuhl, also a place beloved of artists. Unlike Rothenburg it lies off the main line of traffic, and so is saved from our strenuous countrymen who hope to "do" Europe in a month, and perhaps have a little time over for Egypt and the Holy land. When I arrived on a sunny afternoon it was a delight to find that the long queues of visitors led by a declamatory automaton were absent. Not a rasping sound or disturbing sight broke the perfect peace and beauty of this charming survival of an age not much nearer to us than that of Rothenburg, but so utterly different. Gone the high houses and narrow streets, though of course it must have walls and a few towers, but these more fit to keep out beggars than an army. Clearly it had never been important or wealthy enough to invite a sack. The streets broad, the houses old, and every window a mass of flowers. Although a noted place there was none of that catering to visitors that is ruining the Italian show places. We found an Hotel in an old fourteenth century mansion, its seven stories a mass of beautifully carved woodwork that the centuries had not crumbled. Its interior had been brought up to modern requirements, and its cuisine excellent, The "Deutsches House" was an ideal place for a rest, and that evening we made up

*Wurtzburg*

our minds to put in two weeks here and photograph its beauties. The morning came and we wandered out and around its walls, washed, in places, by its peaceful little river, that here and there spreads out in little lake-like stretches; it was the south of England beauty over again. A few random photographic shots and we returned to dinner, with serious work for later. As an old photographer I should have known better. We went out again, the sun still shining, and entered a remarkable old church with an immensely high nave. Here we wandered amongst its reliques, until an hour or so passed it grew cold, so we started for the sunshine and met an American blizzard, the sun lost behind driving clouds, and such a battering with large sized hailstones that the race to the hotel is a thing to be remembered. It grew bitterly cold and stayed so, we waited on in the hope of a change but had to give it up and go on

*Alldorfsweg**Dr. H. Darcy Power*

to Regensburg. Nurnberg with its great historical associations, its memories of Hans Sach and Durer was not on our itinerary. A city of two thousand inhabitants, with the art treasures of this one needs a vacation for itself, but we stopped off for a few hours and photographed the old City mill, and listened to one of the most beautiful musical services I have ever heard.

Regensburg. What is one to say of the city of today? I have already referred to its great antiquity, its period of past importance and wealth, its commercial collapse, and sleep of centuries. I went there with great expectations of finding much of this interest still

CAMERA CRAFT

on view, and left with mixed feelings. There lies the city with its innumerable churches, many of fine architecture and great associations, with buildings and Roman remains that go back to the beginning of our era. A city associated with the great names of history. Charlemagne, Frederick Barbarossa, Maximilian, with wars, and a centre of the terrible Thirty years war. All these things are there if you look for them, and yet the city as a whole is unimpressive. Its splendid cathedral holds no services, another church, as large as some cathedrals, stands with broken windows, an auction room for old furniture. The new buildings are mixed in with the old and destroy one another, its citizens are badly dressed, and its streets impossible for the traffic of the city its business men aim at. Photographically it is uninteresting, and the bad weather made it more so. I gave it up, and in rain and cold returned home, but what I had seen repaid me, and I hope this brief description will repay the readers of *Camera Craft*.

PICTORIAL DEVICES

By SIGISMUND BLUMANN

There was a time when I thought that photography was a cut and dried proposition. One took a picture with a camera and lens and the proper material, developed carefully with a certain formula, printed or enlarged from the perfect negative (and when and where was there ever a perfect negative but in our dreams?) and presented the print as the final product, a photograph.

In those days, according to the opinion then held, it was anathema to doctor the developer, monkey with the negative, and do things to the print. That procedure removed the picture from the photographic class into some nondescript segregation which was neither photography nor drawing. I was happy to call it mongrel.

But as the years went by and the opportunity of seeing pictorial work and the honor of judging Salons was afforded something deeper unfolded, something larger and broader opened to this consciousness. The thing that I was called upon to admire, condemn, praise, criticize was before me, and all that went into the making had nothing to do with me. Of course there always was and there is now requirement of photographic means.

We hardly ask the great artist whether he used brushes or laid the colors on with a palette knife or his thumb. We praise the art with which he eliminates or adds to his picture. He may paint in dark clouds on a cloudless scene, or work up a clear sky where

CAMERA CRAFT

clouds really existed. So long as he preserved the unities and his work was consistent the merit of the picture was in the picture.

When photography stepped out of the mechanical into the fine arts and men proved that even with a camera in their hands and God's handiwork before them they could, would, and did express their emotions graphically thus and so; when it became evident that into the photograph men put personality, individuality, particular and peculiar expressions; when they did so by handwork where the possibilities of the mechanical left off, then photography made its great assertion and claimed its lofty position as a fine art.

Who has the right to say how, by any means, an artist must or must not create his opus.

But this is coming to pass: If handwork is to be permitted and the camera is to be accepted as a means of producing works of fine art, the photograph should be, must be, and will be judged as fine art is judged. Is the picture before us really a good picture? No longer the excuse that the barn which bulks so badly in the middle distance, the highlight that distracts from the palpable center of interest, was there when the shutter was snapped and therefore should not be condemned. The photograph is a picture or it is a record. It survives or falls by its merits or demerits.

The status of photography has been raised. The standards have risen proportionately. Judgment is more severe. Requirements are increased.

With these changes have come changes in methods of working. Changes in cameras and lenses and negative materials and papers. Even formulas have become but starting points for darkroom manipulations. We may add Tabasco or Worcestershire sauce to the solutions if they get us what we want. The color of the print need no longer be just that certain black, or bluish black, or Sepia which is never Sepia. It may be a decidedly rusty black, or a neutral brown (thank the Fates) so long as it fits the subject.

The clouds may be printed in or worked upon the negative or print. Two or twenty negatives may be combined. Prints may be worked up with crayons, chalks, chemicals or the knife. The picture being before us we give ourselves to a present enjoyment thereof and the fate of the maker is in the thing he has made. We may still add a little admiration for skill in applying stippled ink and lithographing it on another sheet of paper, and we may extoll the originality that has given so rich or so dead a tone, but digging down into the honesty that lies in the minds of judges and critics the ultimate conclusion is that we are looking at a darn good picture (if it be a darn good picture at which we are looking) and that it doesn't matter even that little darn how the maker achieved his purpose.

These are my present deductions from some years of rather busy photographic perceptions. You will see that I, for one, have traveled far and am emancipated from the Philistines.

Which leads us to the place where we begin dealing with the actual subject. Pictorial Devices.

Taking the Picture: The Lens and Apertures

Naturally the first consideration in the making of anything is the tools with which to work. The camera is not the less important in that it is only a consideration of conveniences. All the options of bellows-draw, rising and falling and sliding fronts, tilting backs, and what-nots are a great access to feasibilities but in nowise aid the creative. The lens, on the contrary, is all important. Its working aperture, its focal length, its correction, are part of the producing means of the picture. So we are justified in starting with the lens.

Presuming that you have the simplest form of objective on the market, merely a bit of dished glass called a single meniscus, glued to the wood of a dollar Brownie, you still have a tool that may create a masterpiece. As a noteworthy fact the late Rabe produced Salon pictures accepted by judges and acclaimed by critics with a box camera and a spectacle lens. He used no other to his dying day. Such an objective gives you little scope for creating at the time of exposing the negative and all the fine work must be done subsequently.

The Rapid Rectilinear is the first upward step and with it one may take a few more liberties with what Nature imposes. There is a partial correction and the pernicious flatness of plane, that depth of focus which is so sadly boasted of and so often used with anastigmats, cannot be brought into use with an R. R. because it is not there. There is no better landscape lens than the old reliable.

But should you desire to make a needle sharp record or to simulate an etching where the trees and foliage offer the opportunity or should you desire to build up the planes, that aerial perspective so demanded by real pictures, you must have a high-grade anastigmat. Such a lens may be opened to $f4.5$ or even 2.5 depending on what you have, and Presto, you have thrown the distance into diffusion while the point on which you focus remains as sharp as the eye sees it. Also you can take pictures at dawn or twilight when the atmospheric effects are glorious. Ordinary lenses stop working when the light is dim but the large aperture anastigmat lengthens the day at each end by several hours.

At this time it may be well to speak of those lenses which had such vogue awhile back, which were so abused in practice, which may be made to yield such beautiful results when properly used.

The Diffused Focus lens is a partially corrected combination which, when of the right sort, gives that blending of highlights into shadow called Flou by the French. Used as a soft focus objective when soft focus is called for as a means of expression, beautiful pictures may be made. Abused by intent or through ignorance and mushed up, scrambled outlines and a generally messy print is the best that can be hoped for.

Many pictorialists insist on making fairly sharp negatives and do their diffusing in the projection printing but there is a respectable contingent who insist that what the print shall be must be in the negative and these work with one of the many Soft Focus lenses.

Working Up the Negative

The adept with pencil and etching knife may dare what his less gifted brothers had better leave alone: retouch on the negative. Negatives which have been pencilled and scraped cannot be enlarged with condenser lanterns. The well screened direct or even better the diffused indirect lighted apparatus is essential. To retouch it is advised that both sides be varnished with a fluid that can be washed off with one of the solvents so that errors may be cleaned away and second trials made. There is an expedient worth mentioning. Very faintly tint the retouching varnish with Neococcine and you have available a mechanical intensification of small areas. All that needs to be done to bring out detail is to scrape the varnish from the desired parts. We speak of intensification of the actinic. Really such treatment is called reduction of the negative.

My own preference is for working up on the master print. A 11x14 print is made on smooth matt thin bromide and developed quite deeply, just to the point of fogging the highlights. When developed, fixed, washed, and dried this is retouched with pencil and etched with the blade till exactly what is wanted results. Using this as a negative a print is made on the same sort of paper surface but of the chloride sort. What is gotten is a paper negative which may be further worked upon. From this negative any number of identical prints may be made by the contact process having all the features of a projection print with the advantages of contact quality and perfect uniformity. As the retouching is of the same proportions as the negative and there is no enlargement of the strokes and markings one source of worry is removed. Moreover, the slight stipple of the paper enhances the picture.

Working Up the Print

The print being completed it may happen that certain highlights annoy the critical eye, that little white spots or black ones, lines that do not belong, reflections that are banal, show up. Spot-

ting is to be resorted to. A fine camel's hair brush and India ink or water color is prescribed. Very little moisture and less color on the tip of the brush and plenty of care. Or a Wolff Crayon pencil. The latter may be obtained in black, three grades of hardness and sepia in two. In spotting work from the center outward. Often just a touch in the center obliterates the whole. To cover lines do not work with the line but with little strokes at acute angles, and with attention to the lights and shadows which the line crosses so that the eye will be soothed to accepting the retouching as part of the print and not laid on handiwork.

Sometimes a very fine picture seems to lack something. It will not convince. Try bordering it. Take a brassbound ruler and with a marking crayon roughly border the picture; black for a black print, brown for a brown print. I have seen the picture pop up, held together and framed in by so simple a device.

Waxing and varnishing are taboo. Very rarely is a photograph improved by making it an article of furniture. Yet, here too, one needs be catholic in ones tastes and broad in ones rulings for one of the finest things that it was my pleasure to see was a picture by Ralph Bonwit that had been heavily enameled with clear varnish. Be it known, however, that the artist had chosen his subject, had treated it and printed on such a paper, that the varnish made it affect one like an oil painting.

Pardon that slip. Not like an oil painting. It was no imitation of anything. It was a true photograph made with consummate art, varnished with rare judgment and taste and only the emotions it engendered were like those which oil paintings equally well conceived can arouse.

With justifiable doubts as to your ability to choose the right print and the proper paper, as well as your skill with the varnish brush, let me advise against varnishing. With a conviction of my own inabilities I shall refrain. If you cannot make bright bromides wax if you must, but please be moderate. Do you like glossy pictures? Use glossy paper to begin with. The manufacturer has better facilities for making surfaces.

The Wipe Out Process

An Englishman conceived the idea, consciously or subconsciously from seeing duotoned halftone prints or offset that if a photograph in black and white be covered with an even film of brown photo-oil-paints and the high lights be wiped off an emphasis might be gotten that would assist the pictorialism. In adept hands it works beautifully. Paul de Gaston is a wizard that way. My efforts have proven me a dub. Try your hand at it and label yourself.

CAMERA CRAFT

What Constitutes a Picture

If the reader expects this poor soul to encompass the artistic galaxy for him he shall be disappointed. It has been my privilege to read dozens of books by recognized authorities who wrote well and had much to say. They were deep, clear, logical, precise, and they often agreed with one another but they failed to gather the stars into a teacup or reduce the irreducible to language. When they resorted to poetry they were nearest to achieving their purpose but were understandable only to poets. When they descended to prose they did but formulate rules. And you might obey every rule, conform to every law, be right in the ultimate minutae and fail to produce a PICTURE. That ephemeral something, that exotic quality, that essence of soul which differentiates the picture from the PICTURE is not to be put into words or taught by rote. You may have the soul of an artist or you may be a very fine photographer. Both work with the camera. How shall you know which is your fate? By work. By long trial and many errors. By much study and more thinking. By unlimited seeing and even more feeling. Never be discouraged. You may fail a thousand times and hope the more. Never doubt yourself till you are self-satisfied. When you find yourself thinking that no one can make quite so fine a thing as you have achieved you are done. You have become one more of the International Salon Hounds who get accepted because there is nothing in the prints they make that a judge can condemn—or praise whole heartedly. Get this, however. On the Salon walls you will find many true pictures and the makers, if you know them, will be found discouraged or sadly discontented that so little of what they felt and wanted to show got on the paper after all. When you become one of the self-asserted prophets, the anointed of the god Ego, take up carpentry, or tatting, or iron-work or crocheting.

Being of the more modest, sterner stuff of which true artists are made we shall together investigate what the authorities have said of pictorialism and try to make such deductions as shall serve us.

In future installments it shall be our effort to discuss in more or less detailed ways the tenets of photographic pictorialism and endeavor to offer technical means for achieving pictures with the camera and from the negatives. Formulae and methods shall be elucidated, authorities quoted, ideas gathered from worthy sources and more or less aptly woven into the context. We shall go into this subject pretty thoroughly, you and I. Oh! we'll have a good time together doing it.

Wanted—A Picture

By C. P. HEINEY

(Illustrated by the Author)

For a number of years there has been in my mind's eye a picture which I hoped some day to see recorded photographically. It could be done, it seemed to me, only by some wandering camera enthusiast lost in a deep haunted forest, dotted here and there with dark mystic lakes and pools, or words to that effect. I have made a few attempts at the picture myself, all unsuccessful, due probably to the facts that there were no haunted forests convenient and that the lakes of our city parks were inadequate.

The picture I have in mind is the "Dank Tarn of Auber", conjured up by Poe's "Ulalume". And here comes our interesting friend Bert Leach in the *April Camera Craft* with a little light splashed stretch of water into which a happy boy dangles his bare feet, and the picture is called, believe it or not, "Dank Tarn of Auber".

I wouldn't care to criticize this interesting little picture but I am sure Mr. Leach, who is himself a poet of no mean sort, as witness other pages of *Camera Craft*, would never contend that this scene was snatched from "the misty mid region of Weir". I have no doubt, however, about Mr. Leach's ability to do just that, and while he is at it some other pictorialists might find the subject worthy of their attention. And let me suggest that it be done in low key with something of the misty quality of a Misonne, although it need not be mistaken for the work of that eminent gentleman.



CAMERA CRAFT

It is interesting to know that the little cottage in which Poe lived when "Ulalume" and many other of his poems were written, is still standing at Fordham, N. Y., now a part of New York City. Here was written "Annabel Lee", one of the most hauntingly beautiful poems of our language.

In spite of extreme poverty, the years he spent here were probably the happiest of his life until the death of his young wife which took place in this cottage. Today, almost completely surrounded by tall apartment buildings, this remains one of our most interesting literary shrines.

MENDOCINO MEMORIES

Lucile Macpherson

From yonder hills a blue haze fills the day,
The Noyo river plays along the way
With singing hum of bees the summer
through

And winging butterflies of gorgeous hue.
And on the river flats, are orchards fair
With forming fruits, their perfume scents
the air—

A path with undergrowth of tangled vine
Leads to the depths of oak, madrone and
pine

And solitude, save where the linnet sings
The falling leaf, the flutter of wild wings,
High on the range, a forest clearing lies
A human touch, smoke drifting to the
skies—

And down that rugged steep of canyon
wall

For mile on mile the giant redwoods tall
For countless years, have seen the dawn
of day—

Around their shadowed trunks the sun-
beams play,

And where the trails lead to thickets dark
Pale green the fern against the redwood
bark.

A symmetry of line from mountain range
to sea—

Great northern Empire of the Redwood
Tree,

Silent sentinels of Eternal Love
This stateliness sublime comes from
Above,

What eloquence Divine, great silent wood
And standing there, my soul has under-
stood.

Tenth All American Salon

By MILTON INMAN

(Illustrated with Reproductions of Pictures Hung)

(Continued from the September Issue)

There are too few examples of still life, although those shown are very decidedly above the average. H. V. Shieren shows one, *The Cigarette*, which is very good. Akira Furukawa has another which he calls *Still Life*. Round forms can be made very intriguing as proved by Clair Fuller with his *Study in Pots*.

Someone always does it. This year A. Aubrey Bodine has brought us a fresh pattern which he frankly titles *Pattern*. His *Hainburger Strasse, Wein* has a quality that grows on one. It is a very rich print that does not have to have the word "quality" stamped on it to let you know that it is genuine.

Nicholas Boris has a perfect score of four prints. I like his *Southern Mammy* not because I have heard "Mammy" with outstretched hands but rather in spite of this handicap. The picture is not sentimental, but is a straight forward portrait of one of those lovable colored women famous for their good nature and splendid cooking. Beatrice M Dine shares honors with Nicholas Boris in also having four prints accepted.

After several thousand years the cactus has come into its own and its popularity threatens to dwarf bridge and prohibition as topics of polite conversation. For several years cactus blooms of exotic beauty have entranced photographers, particularly autochrome workers, but Shavenau Monsen has vivid proof that this desert plant has merits when not in bloom. It says, "Look, but no more." It is bold in design and carries out the spirit of the desert. He calls it *Fantasia*... Another beautiful picture is *Grandfather Joshua* that is quite dramatic in an elemental way. Robert Brewer and S. Robertson each elected to picture that forbidding, but beautiful region, Death Valley, and both have shown a strange combination of desolation and beauty.

The water is a treasure house whose store of pictures seems inexhaustible. Larry Lewin has a simple row of sea gulls at the edge of a dock that reminds one of tin soldiers much alert. Roger Kelley's *The Fisherman* is a fresh treatment a very old subject that has new strength gained by vigor of tone. A number of others have received mention elsewhere in this review.

Politics, education, society and religion have all bowed to commerce and industry, so why not photographers? If there are sermons in stones there are also pictures in steam and smoke. H. Crow-

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Tough Guy
Robert S. Seares

Tenth All-American Salon, Los Angeles

CAMERA CRAFT



*Cargo of Logs
H. R. Champlin*

Tenth All-American Salon, Los Angeles



Among the Dunes
H. Crowell Pepper

Tenth All-American Salon, Los Angeles

ell Pepper shows a reconciliation of the apparent incompatibility of noise, hustle—bustle, crazy hurry of today in *Commerce*. Here is an application of the classic unity, coherence, and emphasis to something essentially heterogeneous. *Cylinders* by James N. Doolittle has majesty and beauty and romance on a grand scale. *Lathe, Tool and Chip* by John P. Mudd shows a closer application of an every day operation in a modern machine shop that has been left unnoticed. Dr. E. P. Wightman has a night view of a gas works that is brilliant.

Dr. K. Koike offers a landscape that is original, if there is an original landscape. It is striking in arrangement and well executed. C. Willard White shows *Sombrous* in which he achieves great height and grandeur. Not many pictures of the mountains make one realize their immensity as does this one.

Another striking picture is a worm's eye view of a poppy by Dr. Arthur Nilsen. Lionel Heymann's *Verticals* is very strong. It is simplicity itself and for that reason quite out of the ordinary. Good dog pictures are few, but Franklin I. Jordan's *Peppa* is a

splendid one. It may inspire others to try their hands at making real pictures or one of our every day pets.

Master Clyde by Carlos Amperan is a good portrait of a boy done in a quiet style. *Missouri Meerschaum* by W. Hurley Ashby is a very strong portrait that compels attention by its forcefulness. *Prayer* by Jack Barsby is a picture of a child kneeling at the bedside that will touch one's heart.

Last but not least are the two by Fred Dapprich, director of the salon. His *Harriet Huntington* has grace and charm, a picture that is a delight. *Jerre: Masqued Figure* has a mystery that is strengthened by the unexpected arrangement and treatment.

A Notable Japanese Exhibition

By HERBERT BRENNON

The thirteenth semi-annual members exhibition of pictorial prints of the Japanese Camera Club of San Francisco will be remembered by P. Douglas Anderson and the present writer as one of the smallest and best members' show they have had the privilege of seeing. And be it known that as the two judges, the men named viewed the prints singly, minutely and with that malice aforethought which is supposed to animate judges. Every picture was subjected to analytic criticism and the final winners of the five silver cups and thirteen honorable mentions were argued over and debated upon for the very reason that their excellence made choosing difficult.

I recall vividly the inception of this organization—unless mistaken I was the first judge at the time when the local Japanese Newspaper sponsored the then embryo club and its first hesitant, modest exhibition. Certainly the pictures were hung in a room above the newspaper's offices. Since which these wholly sincere, ambitious, yet ever modest enthusiasts have traveled far and high. In working with them the avidity with which they assimilated advice, the spirit in which they invited criticism, has always discovered in me a spring of ability to advise and help that myself never knew or expected to find. This is a surprising quality of the Japanese character. It accounts for the advance of the race. A Japanese will in some way so inspire helpfulness that those who help them grow by the act.

It is to be wished that our own people who still sometimes incline to belittle the originality of our friends from across the Pacific, might see this small, outstanding show. Just gathered for themselves, it will live in dismembered units to shine from the walls of many Salons in other places and there find distinctions of a wider sort.

CAMERA CRAFT

The first award, the largest of the five silver cups went to S. Yamane. The second to F. Y. Sato. The third to T. Nohira. The fourth to T. K. Tsukane. The fifth to K. Kojimoto. The Honorable Mentions were conferred upon T. Nohira, F. Y. Sato, T. K. Tsukane, K. K. Ogasawara, and S. Yamane.

Those that received distinctions will carry the distinction of excellence dimmed only by comparison with even better pictures. Anderson commented on the difficulty of choosing between two pictures of such nearly equal merit and such different interest. And my own reactions at the time and feeling as this is written is that Judges are sometimes required to split hairs and make invidious comparisons that transcend the powers of a critic.

THE P. I. P. A. CONVENTION

By SIGISMUND BLUMANN



President Harold J. McCurry

Without recourse to data and as an impression through the eye the Sacramento affair not only fell far below expectations but begot the regret that programs second to none, demonstrations equal to the best and in some instances surpassing any it has been my privilege to audit, should have done such great good to so comparatively a small number. Unofficially and again as a mere observer it seemed the best Coast convention we have had. The picture exhibit was worthy of a National showing. The Dealers' booths were well placed and especially well stocked with new and standard apparatus and materials. The management was perfect. And an

outstanding, characteristic fact was indicated in that what attendance there was represented the best in the profession. Men of ability and affairs came from Seattle, Portland, Los Angeles and cities between distances.

So much for impressions. Facts may reveal that it was not so poorly attended, that financially it was a success in that way. Politically the heartening indications were that following a previous disintegrating convention this year started a movement for reuniting. The disruptive was relegated to oblivion and earnest efforts were made to inaugurate a constructive program that should satisfy all and benefit all. If these policies succeed the 1931 convention of the P. I. P. A. shall be remembered as eventful, indeed.

Conventions in the large are not mere gatherings of men in a profession or trade for the viewing of one another's work, of new implements of trade, of instructive lectures, of buying and selling and eating and drinking. They are all of these and one great purposeful thing more: The meeting of men and women with their kind toward the establishment of human and humane relationships whereby they shall live better, be happier and succeed without harm to one another; wherefrom they shall live and work happier and in harmony. Friends do not hurt one the other. Conventions make for friendships. These be ideals and on all this earth there is no business that is more practical, that succeeds so lastingly as those which are built upon and exist within the Ideal. Laugh that off as you will but what God there is within us still persists. Unless you accept only one measure of success and that be told in dollars and cents.

Sacramento and 1931 shall remain in the memory of this writer as one of the most amicable gatherings in which he was permitted to take a part.

Of Harold J. McCurry, the retired President not enough can be said to do full justice to the work he has done, the time and effort he so unstintingly gave, to the unfailing cheerfulness which tempered his efficiency. What this man accomplished is little short of the marvellous. Postmaster of the city of Sacramento, chairman of a dozen committees of public service and prominent in the advance work of the State Fair he still found time and energy to attend every meeting during the convention and to aid in directing even its most minor functions.



W. F. Corey, who erstwhile had represented the National Association proved as willingly helpful in an independent capacity. He not only served at the Round Table but found ways of fitting himself into many activities which gained by access of his experience and wisdom.

CAMERA CRAFT



Vice President J. H. Gensler must have worked, also, through the year but the most evident labor was during the convention. He was wherever things were to be done, doing them. In the hall, on the platform, in the meetings, Jake labored with cheerful willingness and to good purpose. One certain large sacrifice made for the common good and at the expense of his pride and ambitions, worthy ambitions, will go down in history to his honor.

Secretary C. F. Richardson acting as Convention Manager covered the affair and himself with credit. Somehow, without ostentation and with notable efficiency Rich has everything moving on oiled casters. The exhibitors found every need fulfilled, every wish gratified promptly. The year had already proved that our secretary was an able man in his office and this culmination merely offered an opportunity of more spectacularly proving his abilities. To imprint the name and leave out Mrs. Richardson would be a gross neglect of the proprieties. That charming lady served at the registration desk and added to the official duties a welcoming spirit that made each newcomer feel instantly at home. Not to speak of little Miss Richardson who spread cheer everywhere.



How well the Board of Directors functioned is known to every member. They were ever ready to postpone private affairs to the general business of the organization and betimes travelled far to attend meetings. It was an important year calling for ticklish legislation and they acquitted themselves well. More honor to Chairman Laurence Morton, E. J. McCullagh, Albert Hansen, Claude Palmer, Mrs. Effie Newton, Mose Grady, Harry H. Vinson, and C. F. Todd who constituted the board.

The picture exhibit was judged by men qualified by knowledge and temperament. The juries were composed of the following:



Portrait William Jackson, Henry Berger, and W. Frank Goodner; Commercial, Art Strader, Byron Dome, and Ralph Young. How well they succeeded may be accepted from the exhibits and the general satisfaction.

W. F. Goodner is a portraitist of Reno, Nevada, where whatever divorce practices may hold, Photography and Art still remain, inalienably wedded. He served on the judging committee with ability.

CAMERA CRAFT

W. F. Jackson has been Curator of the Crocker Art Gallery for over 45 years and brought a highly cultivated appreciation to bear on his functions as one of the jury. He is one whose critical faculty has not been developed at the cost of the appreciative.



And they had splendid material upon which to work. It was a wonderful showing. More pictures, better pictures, fewer mediocre pictures. A show well worth travelling to see and of such merit and variety as constituted it a highly instructive part of a very instructive and constructive convention.

The halls were open to the general public at appointed times but the dear people failed to respond in the number expected or deserved. Those that came were astounded at the achievements of photography and it is to be hoped left to spread the tidings to their friends.

The program was well worth a transcontinental trip. Walter Scott who came to represent the National in place of Don Chapman must have gotten a high opinion of what the P. I. P. A. can put on. Of the many conventions it has been our privilege and pleasure to attend we enjoyed this program as well as the best. It is to be hoped the general reader, the layman, the amateur will find interest in these professional narratives for his ambitions and the higher possibilities of his art will get access to betterment from the knowledge of what men are doing who live by photography as he gains pleasure therefrom.

Mayor Bidwell of Sacramento followed the formal opening of the session with a graceful address of welcome. It was a sincere, straightforward talk that impressed and warmed the visitors. President McCurry followed with a brief resume of the year's work and a voicing of the hopes and aspirations of the organization for the coming year. Committees were then appointed and announcements made and the morning of the first day was over.

It had been what might be termed a warm day. Not humid, you know, or unbearably hot (for Sacramento) but somewhere up in the hundred and eights, and that those in attendance had come through fresh and on their feet was proof that the State Capitol of California has a climate so invigorating that not even Sol in His most intemperate mood can down the human. Be it said in all honor to the community that its drinking water is cool when iced and clear and flavorless: coming, as the best of it does, from the mountain stream fed Feather River.



It is not the intention of this writer to follow the program in order or detail but the reader will be interested in the high-spots and they shall be covered. Mr. A. S. Dudley, secretary-manager of the Sacramento Chamber of Commerce gave an inspirational talk that will long be remembered. As a one time photographer, photographic editor and still a photographic enthusiast, he touched his listeners heart to heart and gave them thoughts to carry away.

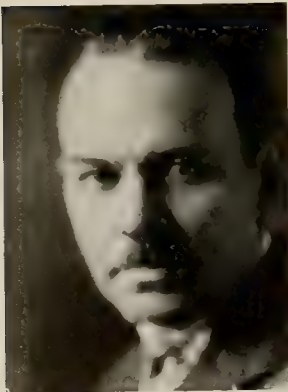
The evening of the first day was given to a Pep Dinner at the Travelers Hotel.

The fare was good and the entertainment more than amusing. Art Strader officiated as Master of Ceremonies and was in fact the whole show. A mighty good show. His photographic stunts, especially the Album of Celebrities and the sketches of prominent members made offhand were received with tremendous applause. Art is well named. He is an artist and a born entertainer, and the purposeful affectation of hesitancy and intimidated mannerism made the fun all the more effective and contagious.

Many stunts enlivened this informal gathering not the least funny being the presentation to Bert Hodson of an unusual frame with coverlid. The novelty appealed to the audience from artistic and utilitarian aspects and Billy Wolff made a wonderful presentation speech.



Immediately after the dinner the members returned to the Auditorium to see and hear Henry Berger Jr. demonstrate with words and slides the Importance of Composition in Portraiture. It was a remarkable exposition of what Art can bring to photography and how much Fine Art may enter into profession portraiture. Berger is so full of his subject that he fairly pours over with it. He loves his profession as only an artist can and all photographic artists are brothers to him. Even those who had never seen a Berger picture would have been convinced that here was a true artist in his own right.



CAMERA CRAFT

And again it was borne in on all of us that this was no ordinary affair or attended by ordinary folks, for it is infrequent that men and women will return to a hall after a hearty dinner to listen to lectures on the subject that has filled their day. The crowd not only came but listened and not only listened but stayed to the last word and seemed to be ready to hear more, to learn more. All credit to the speaker who could hold them, all credit to the audience that was glad to be held. It was a full day with a fit ending.

(To Be Continued)

THE CALL OF THE HEIGHTS

A. G. Miller

The valley lands are surely fair,
 Rich green with corn and wheat.
The gardens there hold fruits most rare,
 And flowers the senses greet.
Each house does wear a prosperous air,
 And neat is every street.

Afar on mountain heights lies snow,
 Tho yet the crags are bare
Save where the twisted fir-tops grow
 And heather tangles there,
Across the peaks the wild winds blow,
 And piercing is the air.

But never in a valley nest,
 Nor yet in any plain,
Shall my brave spirit come to rest,
 Or joys its flights restrain,
While calls the lure of mountain crest,
 The sunshine, and the rain.

O never shall a sheltered life
 With every comfort blest,
Afford me surcease from the strife
 —Or respite from the test—
While, with a thrill as shrill as fife,
 There calls Adventure's zest!



Advance Medal Print

*La Siesta
H. Evansmith*

To Our Contributors

Two packets of prints came for the present competitions with name and address on neither envelope or prints. This disqualifies the sender from inception but were we to overlook the delinquency where and how should we send the awards in case of winning? And where stamps are enclosed what shall we do to convince the subscriber that the fault is not ours if no returns are made? We are careful and systematic at this end of hundreds of packages and many hundreds of prints monthly. Will you not be careful of the few prints you send and write your name and address on each?

CAMERA CRAFT



ORDER



ADVANCED



SECOND: *Die Voorloper*, Edward K. Jones

THIRD: *Chance*, William Clive Duncan

FOURTH: *Chief Max Big Man*, Nickolas Boris

FIFTH: *Finale*, Heinz Timm

ADVANCED COMPETITION

October, 1931

A. F. Barney
Nickolas Boris
William Clive Duncan
H. Evansmith
Lionel Heymann
Victor Jiricek
Edward K. Jones
Alma R. Lavenson

Alexander Leventon
B. C. Norrman
William H. Orton
Narciso Reyes
Heinz Timm
Prof. N. A. Tonoff
S. Yamane
J. L. Younger

CAMERA CRAFT



Amateur Medal Print

*Vision
John Muller*

AMATEUR COMPETITION

October, 1931

Carmine Albanese
Roy Atkeson
Joseph Barton
C. D. Bates
Kurt Billeb
Earl Boyer
Howard E. Brooks
Roland B. Calder
Beverly Carter
Bernard Cassidy

Margaret B. Clarke
Mary B. Combs
Tom C. Cunning
U. K. Dass
Howard L. Delaney
Dr. Irving B. Ellis
C. B. Fletcher
T. T. Gill
Margery Goergen
Charles A. Hughes

Neil Keohane
Elsie M. Keyser
Frank Kruetick
Clifton H. Lake
Mary P. MacAdam
Sam T. Miller
John Muller
P. Narbutovskih
Claude V. Neuffer
Stanley F. Northcutt

CAMERA CRAFT



OCTOBER AMATEUR



SECOND: *In Port, Mrs. C. B. Fletcher*

FOURTH: *Little Pirate, Elsie M. Keyser*

THIRD: *Three Man Power, C. A. Hughes*

FIFTH: *Portraits, Roland Calder*

B. H. Ormson
G. A. Peake
I. L. Radulovich
Ralph Rex
Emilie and Karl Romaine
E. G. Royer

Vera L. Scheinert
Ervin R. Schutt
Lewis B. Simon
Susie K. Smith
Alfred R. Stanley

Miss A. P. Vanderslice
Ernest H. Wallander, Jr.
H. Fred Warren
George W. Wing
William E. Wing
Robert A. Woolverton



Under the Editor's Lamp



Are Ideals the Bunk

There is a force to vernacular which nicer language may lack. When a man says he considers Ideals to be "The Bunk" I know just what he means. What he means is that his head is full of what should be in his stomach. That his heart is a muscular organ which pumps blood. That his soul does not exist. That he believes neither in God no Good. That his existence is a product of dollars and cents and that eternity for him means nothing.

Let it be known that all that is called idealism is not necessarily that. Men have called a lack of sense, an incompetence to meet the needs of this life, a dreamy emptiness of purpose, Idealism. Perish the thought.

Practical men who meet the days requirement with industry and efficiency may maintain ideals which in nowise hamper their business practices. On the contrary, the laws of good business are derived from and are built upon ethical laws which are for the most part ideal. The Ideal is perfection and in the degree in which we approach it and conform to it, and achieve it we find it becomes practical. Per se it is practical or we should be unable to apply it.

Truth is an ideal. Honesty is an ideal. Kindness, charity, philanthropy, love of home and family, respect for traditions which in a way makes for punctilios in the establishment of traditions in futurity, all these are ideals, yet how practical is their influence and effect, how real they do become when bred into our characters.

The being with high ideals has most friends. The world is better for their having lived. And if you demand sordid exemplifications, they profit more. Often in dollars and cents, always in larger things than pelf. One is reminded in this relation of the words of the Divine Idealist, Himself the Essence of the Ideal: "Men live not by bread alone. What profiteth a man if he gain great wealth and lose his soul?" You will notice that my memory of the Bible is rusty. God grant that my memory of its lessons remain ever fresh.

No. I do not believe Ideals are "The Bunk."

Dear James Barrie meant a deal more than the mere words he put into Peter Pan's mouth when, advancing to the footlights he asks the audience "Do YOU believe in fairies?" Do you believe in IDEALS? Say you do. Please do.

GAUDEAMUS IGITUR

The sun is shining on these city streets:
Men pass me in an endless rout:
Bustle and noise: Dollars and cents:—
And still a Temple held inviolate
Within my being where the soul ensconced
Holds sweet communion with its God.

Long miles away and full these many
years
My heart goes wandering tonight
And with the innersight of age
It sees a stone-paved quad and graystone
walls
Surrounding it. It fancies that it hears
The lusty voices of old friends again
Raised to the tune and heartened by the
words
Of Gaudemus Igitur.

CAMERA CRAFT

It is a summer eve once more in June;
Hands in the pocket, pipe in mouth
Shoulders against the well loved arch
We loil, a selfcontented crowd
Raising the heavens with our favorite
song.

What of the world without? Where may
it be?

What other world than ours could exist?
Ah, boyish, innocent sophisticates!
Close to the Alma Mater of our youth
The present place, the present hour is all.

When Winter lined the square in black
on white
And an inquiring wind voiced to the
parapet,
And asked the turrets what the noise
might be
We buttoned our chinchilla short coats
tight
And balked the elements with shouts
anew—
Oh! Gaudeamus Igitur.

Was I one of this happy, husky crew?
Was e'er the time this gray haired fellow
stood
Under the moon and fancied him a man
Wise amongst men, most erudite and
strong?
Am I, poor unsophisticated wight
With shoulders almost bowed, the boy
Who dreamed that when his college days
were done
Should set the Thames afire, and with
ease
Should mountains move and make the
heavens know
He was on earth? It almost cannot be.

Yet here I am and in my fancy live
Once more the hallowed, golden hours
Of true companionship. Old friends are
dead.

Or are they dead or only gone away
Waiting, and very much alive, for me
Upon a quad where winter never comes?
Are all the fellows standing at their ease
After the ~~exes~~ and the cramming of this
world

Are done and their matriculation won
Waiting for this now long forgotten soul
To join them, redivivus, in refrain
Of Gaudeamus Igitur.

CAMERA CRAFT

The best within me hopes that it is so.
There still are lessons to be learned.
I still must sport the oak betimes.
But give me yet a few short years to stay
And keep your hearts warmed to my
coming there.
Hold up the chorus, fellows, for a little
while,
A little while and I shall come. Shall
come.

Motion Picture Department



New Lens for Filmo

Two interesting new accessories for Filmo 70 cameras are announced by Bell & Howell. One is a new Cooke 1 inch F 3.5 focusing mount lens, and the other a waist level viewfinder.

The new lens is radically different from the former focusing mount lens for this type of camera. The principal feature is that the focusing and diaphragm dials project out sufficiently into the field of the finder to enable the user to observe his focusing graduations as well as the diaphragm graduations when looking through the finder tube.

The movie maker thus has before his eye a constant reminder to make sure that the distance setting has been changed between shots if the distance has been changed. Quite often, for example, after a close-up has been made, the photog-

rapher forgets to change his focus when he shoots a picture at normal distances. This new mount gives him visual notice to make the necessary changes.

Another feature of the new lens is that the front cell is non rotating. When the focusing diaphragm is turned, the whole lens moves on a spiral without revolving the glass elements. This makes it possible to employ all the attachments which have been developed for the 1 inch F 3.5 lens, such as the distorter, duplicator, duplex filter, and sky filters.

By means of three small screws the graduated portion of the mount can be turned to line up with the finder regardless of the position in which the graduations happen to be when the lens is screwed into the camera.

Some Kodacolor Hints

With each Kodacolor Filter comes a set of directions which should be as a text book to you. Study what the makers of the filter and film have to say for they are vitally interested in having you succeed with their products. Now and then someone says that the fortunes of Eastman were made by what amateurs waste. Be assured ten times as much photography would be practiced, ten times as many persons would be taking pictures and each would take ten times as many if so large a proportion of the novices did not get discouraged at failures due to their ignorance and unwillingness to learn. Do

CAMERA CRAFT

you act wisely. Follow the makers instructions implicitly determining that the materials you use were made by men who knew how to make and how to use them.

In Kodacolor the basic principle is plenty of the right sort of light. Plenty of light because dark spots show as black spots when projected and because there is no color in underexposed parts. Right light, as you can readily understand, because the light must contain all the bands of the spectrum if all colors are to register on the film. As yet the advice is to use daylight and preferably sunlight as your illuminant but with newer emulsions, ultra aperture lenses, and artificial lighting apparatus which combines electric lights of different colors properly balanced you may soon be making Kodacolor shots at night or indoors on the darkest of days.

You should lend your skill, your art, to helping what light can do for you by carefully selecting the color combinations in the subjects you are shooting. Violent contrasts may or may not register agreeably depending on their interaction. Oddly enough colors that shock the taste in real things have been known to project beautifully. We have seen a context of purples, Eosine pinks, mauve, and blues blend on the screen into all the

exquisite melange of a butterfly's wing or a peacock's tail. Learn by experience. One error is nobody's fault. The error repeated is excusably your fault. The third time kick yourself and become wise.

There are certain tricks in color photography which we evolved for one of the Hollywood Studios some years ago. It is the throwing of tinted light on a subject or parts of a subject. For instance: A spot of pink thrown on the lighted side of the face and a greenish flood on the shadow side gives an effect that is none the less realistic and attractive for its startling qualities. Especially if the drapery, let us say is green. It simulates the modern painter's device of carrying reflected light into, not onto, the texture of the subject.

In summarizing we return to the important admonition, the best hint in Kodacolor is to work as the direction sheet tells you.

Pathex Movie Cameras

Pathe cameras, projectors and film supplies are fully stocked on the Pacific Coast by the Westwood Cinema Studios, 1608 Ocean Avenue, San Francisco, California, which concern also offers to make 9½ mm titles to your order for the nominal price of 25 cents each and up. Write them for folder.



Association News

The officers are: D. D. Spellman, Detroit, Mich., *President*; George Daniel Stafford, Chicago, Ill., *Vice President*; J. W. Scott, Baltimore, Md., *Treasurer*; Harry O. Baldwin, Fort Dodge, Ia., *Vice President for the Portrait Division*; Wallace E. Dobbs, Flint, Mich., *Vice President for the Commercial Division*; Paul E. True, New York City, *Chairman of the National Photographic Exhibitors Convention Bureau*; and Don V. Chapman, Park Avenue Bldg., Detroit, Mich., *Secretary*.

The resignation of Don V. Chapman is the new item of the month. It tells a loss to the Association and leaves a void in the business office, but the National is a large and powerful institution and its affairs go on. Its functions continue for the good of the profession which it represents.

Chit Chat

About Our
...Friends...

Ralph Young Turns Magician

Ralph put on a wonderful demonstration at the P. I. P. A. convention and prefaced his serious work with a little sleight of hand. He put a lighted cigarette into a silk handkerchief (someone else's) and presto returned the handkerchief unharmed. And then the thimble dropped out and there was a laugh. After seeing the performance we dub Young Professor Dow.

The Hartmans in Canada

Ralph Hartman, Mrs. Hartman, and Betty sent us a postcard from Quebec and we are very happy to be remembered. Good friends are not so plentiful as to make such remembrance of light moment and little Betty, who has probably become a young lady since we last saw her, is very dear to our own recollection. Ralph's place in photography is of such importance that all our readers probably know him, and knowing like him. That he and those dear to him are enjoying a vacation will be pleasant news, worth publishing.

University Photo Classes

The several previous seasons through which the University of California has proven to itself and, we hope, to other colleges that photography is a subject of collegiate importance and popular interest, has also established P. Douglas Anderson as a professor who can make photographers worthy of their academic training. The present series of classes started September 17 in San Francisco and in Oakland the following evening. They are now being regularly conducted and interested readers are invited to write for information to The Registrar, University of California Extension, 540 Powell Street, San Francisco, or 301 California Hall, Berkeley, California.

Minnesota Photographers

The Minnesota Photographers Association urges photographers to send their prints promptly to Hugo Statz, Exhibition Manager of the forthcoming convention, Lowry Hotel, St. Paul, Minnesota. The closing date is October 19 which betokens the need of haste.

J. W. Scott

He is a tall man with a serious face and he comes from Baltimore. We met him for the first time, or having met him before we've forgotten and forgot. A serious man with just that covert twinkle which shows that shrewdness hides a sense of humor which covertly laughs at shrewdness. Pleasant to have about to whom to listen. At the P. I. P. A. convention his sincerity made many friends for him and for his discourse even at times when what he was commissioned to advocate did not meet with general approval. We who live on or near the shores of the Pacific look forward to meeting again and soon Scott of Baltimore.

Bill Dow

Give Bill Dow, western representative of Tappirl, Loomis, a coin, a match, an elastic or other oddments and he will put on a show which might make Thurston envy him. He can pretigitate things with uncanny dexterity. Give Bill a few friends, a crowd of strangers and even a grouch or two and he will juggle them into a unanimous groups of friends and leave them happier for having met him. There is a particular pleasure in ordering mounts from Bill, but of course Tappirl Loomis mounts are not hard to buy and are easy to sell. Still making a card drop through a silk handkerchief without tearing the handkerchief does make ordering that much more pleasant.

CAMERA CRAFT



The International Mother of the Sick and Needy who is ready in peace and war, in good times and bad to succor and assist irrespective of creed or race or station, calls up you to affiliate. Do your share of maintaining the organization. The American Red Cross want you as a member. The times make it imperative that we be helpful to our fellows and that this help be organized and carried out efficiently. The American Red Cross may be strengthened by your joining. You will be bettered by doing so.

Miss Martha Ann Inman

Mrs. Milton M. Inman we felicitate you. You have received a letter direct from God, postmarked with His imprint of created life. Milton, you have acceded to a new dignity. Proud parents, the joys of a full life are before you. In the name of all our readers who know you and of you, of the personnel of **Camera Craft**, we send you best wishes and congratulations. The Los Angeles Camera Clubs have a new prospective member coming along the line.

Sherm Hall

Away back on the Atlantic side of the Rockies, mostly in Binghamton and sometime in New York City, a great six footer with the face you like to see governs the destinies of Professional Agfa-Ansco prod-

ucts. He used to be a college football star and we once saw him lift an obstreperous festinator from a chair at table and carry him out at arms length as you or I might handle a toy manikin. We haven't been called cousin by him for quite a while but we recall Sherm Hall with the pleasantest associations just the same.

De Young Memorial Museum

Lloyd La Page Rollins is making the Museum in Golden Gate Park, San Francisco, a large potential in the promulgation of artistic appreciation. The September program included Wallpaper and Wallpaper Screens, Work of the Reiman School of Industrial Arts in Berlin, Germany, Russian Icons, Posters and Porcelains, Photographs of the Nineties by Atgat, Photographs of Greece and Turkey by Dr. Arnold Genthe, Costume Designs by Milo Anderson, Etchings by Charles Meryon, Czecko Slovakian Printing Exhibition, Spanish Cotton, Linen, and Silk Textiles, with Talks by eminent lecturers on subjects allied to the exhibitionists. These activities deserve the most hearty support of the public, a support that makes no greater demand upon individuals than that of attendance. Let it be suggested that adequate encouragement will lead to continued motivation. The profit is ours, who are culturally bettered and mentally improved by such functions.

Sacramento-San Joaquin Photographers

The Associated Photographers of Sacramento and San Joaquin Valleys met in the Elks' Temple, Sacramento, on September 19th, and conducted an open forum for the discussion of dollar portrait rackets and costs. President Fred R. Schneider as always presided with authority and good nature and in a manner so efficient that much was covered in a minimum of time. Secretary C. W. L. Burkett deserves a word of praise for the way in which he is filling his office. The notices come through early and are unusually neat and businesslike. The A. P. of S. and S. J. V. is going to prove a tremendous power in organization matters on the coast and their force is bound to be for the general good of the art, craft, and those who prosper by them.

CAMERA CRAFT

Portraitists of San Francisco

The Professional Portrait Photographers of San Francisco met at the Bear Film Company plant on Tuesday evening, September 15th and were profitably entertained with a demonstration of posing, lighting, and manipulation of ultra speed panchromatic emulsions by that master of the craft, O. J. Smith of the Eastman Kodak Company. President Lancaster presided and stressed the welcome accorded commercial as well as portrait photographers to the meetings. It was well attended and to top the evening the members were shown over the largest Photo Finishing plant in America if not the world, by Albert Hansen, owner of the Bear Film concern.

Private Instruction in Photography

P. Douglas Anderson whose classes in the University of California Extension Courses have made him known up and down the coast has announced his intention of accepting earnest and ambitious pupils in photography in all branches, beginners or advanced, amateur or professional. Terms may be had for single lessons by the hour or a term of instruction by addressing P. Douglas Anderson, 753 Eighth Avenue, San Francisco, or telephoning to Bayview 2207.

Paul De Gaston Exhibit

Wherever Paul de Gaston makes his residence something important may be expected in the way of artistry. He came back from the Orient with a wealth of material for pictures and shortly after establishing his studio in the city hung ninety-two photographs in the art galleries of the Gump Studios. They were to this writer a revelation of records in fine art form, or fine art form which record values could not render prosaic. de Gaston need but to aim the camera and press the button and pictures result. It is a gift and we vow the man seems incapable of grasping from the infinite inspirations and stimuli for inspiration which pass most mortal eyes.

P. A. of P. N. W. Convention

From authentic reports we learn that the Photographers Association of the Pacific Northwest convention in Vancouver was a most gratifying success in every

way. Held at the Vancouver Hotel, September 3, 4 and 5, under best of conditions, the attendance was good, the program well planned and carried out, and the general spirit one of enthusiasm and determination to carry on to successful achievement objects of betterment. Mose Grady, the president, acquitted himself with honor to himself and the association; Harry Vinson, vice-president, was active everywhere and did a good share of what work was called for with a cheerful spirit; the other officers took an active part, and all in all the first convention of the new organization was more than satisfying to those concerned.

H. L. Corey Carries On

A wonderful plan has been devised by the photographers' friend, H. L. Corey, erstwhile National Association representative on the Pacific Coast, whereby a co-operative Radio campaign shall make the public photographically conscious. Such united effort makes the individual expense almost nominal and puts the actual advertising in the hands of a man who has proven his particular ability to further the interests of photography and photographers. When Mr. Corey visits you give him a royal welcome for your own sake as well as for his merits and beat him to the proposition. Ask him what he has evolved for you. It will mean dollars in your pocket NOW.

Our Competition Questionnaire

Letters are pouring in on us requesting the continuance of the competition and as we previously stated the desire is to make **Camera Craft** in this as in all things the readers' publication. It looks as if a majority vote is in favor of continuance. When the polls are counted it shall not only be according to the vote but in favor of that minority who desire us to go on. Those who do not care for the department mentioned can always pass it by but those who look forward to it should be given that pleasure.

In the meanwhile the competition goes on actively and the entries seem to increase in number and quality. Send your prints early and be sure to put name and address on each.



Edited by H. D'ARCY POWER, M. D., F. R. P. S.

Sulphide Toning

(Continued from September)

A chloro-bromide print is made in the usual way, either exposed correctly to give a black image by full development in amidol or M.Q., or by "over" exposure and restrained development in M.Q., glycin, hydroquinone, or adurol to give a warm-colored image. Prints produced in this way will each give characteristic colors by after-toning; the black image giving less warm colors than the warm-color developed image. After being fixed and washed as usual, the print is ready for toning, a process which occupies only a very short space of time. A working bath of acid permanganate bleacher is made up from the stock solutions given below, the print quickly immersed in it for a certain number of counted or clock-given seconds, say, from 5 to 60 seconds, according to the color required, after which it is removed, and without draining of washing placed in a 5 per cent solution of sodium sulphide for one minute, after which it is washed for about 15 minutes, and dried. Short time in the bleacher gives warm-black to a real sepia-brown on prints which were originally a black color, whilst the warm-color developed prints give a range of colors to an attractive yellowish-red. In both prints, the middle stage of about 10 seconds' bleaching gives a very beautiful brown color of good quality, quite unlike any color given by restrained development in any of the "fancy" developers, and we have the satisfaction of knowing that the toned prints are permanent. Provided the operations are systematically carried out, any particular color can be repeated with a great degree of certainty.

The bleach consists of two solutions: No. 1, a 15% solution of hydrochloric acid; No. 2, a 0.4½% solution of Potassium permanganate. For use, an ounce

of each is mixed with ten ounces of water. It must be used fresh.

Partial toning of this nature has been advocated before, and I tried it years ago with unsatisfactory results, but the particular technique used by Mr. Rawkins and his success alters the matter. I have tried it out, with the following results: If the print is one in which the tones are sharply defined and the lighter tones are such that they would naturally be warmer than the rest, the result may be very good. For example, a sunny landscape with dense trees devoid of leafy branches, and grassy spaces can give excellent results, whereas with thin shadows and broken diffuse foliage it is the reverse. The same rule applies to portraiture, and as sharp separation of tones is here more prevalent, I have obtained excellent results. Mr. Hawkins says that "bromide prints do not give very satisfactory results, but on most makes of color-bromide paper the results are very fine," and he specifically mentions Kodak Kodura, Ilford Warm-black, Rajah Chlorona, Illingworth Zona, and Wellington's B. B., and to this I may add my personal experience with Gaevert's Ridex. This is merely an abstract of Mr. Hawkins' paper, which will be found in the British Journal of Photography for October 24th of this year.

In the November 14th number Mr. Henry W. Bennett attacks this process on the ground of its yielding double tints, and that the resulting mixture of silver sulphine and metallic silver must necessarily be unstable, and he advocates the obtaining of warm tones by development. His chemical objection seems to have no validity, there can be no reaction between silver and silver sulphide, and such a print should have more and not less permanency by reason of the contained sulphide. This view is also taken by Mr. R. Lleuellyn, who states that partially toned prints

CAMERA CRAFT

have remained unchanged when untuned prints, under the same conditions, have tarnished. The same writer also gives as alternative bleaching baths:

Potass. bichromate....Sat. solution 2 parts
Common salt sol. 20%.....1 part

This solution is used from two to ten minutes. A much more rapid bleach is made by mixing common salt water with very dilute potassium permanganate solution. I have tried these two methods. The first bleaches excessively slowly, and yields an unpleasantly cold and lifeless brown. The second is very, very rapid, and seems to bleach parts of the prints in an extraordinary way. To this discussion I may add a word on my own account that if a sulphur toned print, by the indirect method, be immersed in the normal sulphocyanide gold bath, washed, bleached in the bicromate bleach and resulphided, it will gain a very pleasant brown, due to the added sulphide.

Another point of value brought out in this discussion was Mr. Bennett's statement that the green spots, not uncommonly appearing in sulphided prints, could be entirely removed by a bath of 5 to 10% hydrochloric acid, and washing.

Photographic Reproduction of Documents

Dr. Walter Clark of the Kodak Research Laboratory in a paper read before the Library Association dealt with the above subject pointing out that modern procedures not only concerned themselves with copying the visible but also in discovering additions and changes (forgeries) but in bringing to light what has become invisible, and in the case of fires American Bureau of Standards is both latter case the method employed by the American Bureau of Standards in both interesting and simple. The charred paper is placed in contact with the film surface of a negative and left for some weeks in the dark, when on developing the plate a good negative is obtained. The reaction depends upon the reducing effect of the products of combustion contained in paper which act on the film at all points except where the ink serves as a protection. Among other methods of working the use of ultra-violet light and the employment of special light reflectors were mentioned.

Dr. Clark described the following methods of working:

(1). Direct printing through the document onto a photographic plate which on development will yield a negative the same size. This is not available if the document has matter on both sides, or the material is unduly thick.

(2). To photograph the document to scale in the camera, and from the negative so obtained make prints by enlargement or reduction as may be desired. This method yields the best quality of reproduction. The technique of this manner of working was fully described by myself in a paper in the September issue number of **Camera Craft**, 1923, from which I would quote four essential requirements, namely:

(1). The focus must be accurate. This means a fixed focus.

(2). The axis of the lens must be at right angles and central to the thing copied.

(3). The lighting must be quite even.


(4). The surface of the document copied quite flat.

These requirements may sound simple but they are not so simply attained, and no perfect copy is possible without them.


(3). A modification of the previously-mentioned procedure lies in the attachment of a reversing prism to the lens of the camera. This gives direct reproduction which is erect, i.e., not laterally reversed, as in the case with a negative made in the normal camera. If the original consists of dark characters on a light ground, the reproduction has light characters on a dark ground. Paper is conveniently employed in the plateholder of the camera. A number of so-termed "photo-chemical" and negative papers, particularly suited for use in the camera, are now available. If a copy having dark characters on a light ground is required, the first reproduction is re-photographed, using the same camera.

Cameras designed for this type of copying can be made semi-automatic in action. A number of these are available, the best-known being the "Photostat" camera.

(To Be Continued)



THE AMATEUR AND HIS TROUBLES



Conducted by SIGISMUND BLUMANN

Bronzobrome

A bromoil print, not a transfer, may be dusted with bronze powder and left to dry will show a picture in metallic color. When thoroughly dry the excess bronze dust is to be wiped from the print with a soft rag, working delicately to avoid marring the inked print beneath the bronze coating. The finished job is a novelty if not a work of art and is far more enduring than the unprotected ink covering. This is not recommended for Salon pictures but should make effective holiday cards. If deep maroon bronze be used the image will show in a rich, warm brown. Silver and gold will call for the darker Monokrom papers which lend themselves to the bromoil process. This and the Lithobrom idea were worked out in my darkroom and have not failed however casual the actual manipulation. No extraordinary care or skill is required.

A Suggestion to Amateurs

There are men, women, and children living in the hallowed spots where famous authors have placed their immortal stories. In Great Britain the Downs of Hardie, Thrums and Edinburgh of Barrie, the parts made familiar by Arnold Bennett and Wells; In America Canada rich in traditions and story and here in the United States the urban haunts of Morley, the open spaces of a dozen damned by having become best sellers but worthy of a reading. If these persons with cameras were to make pleasing pictures, not mere snaps mind you, of the places there is not a doubt that such an interchange might be established as would create pleasure immeasurable and bring education in exchange for education. Camera Craft should gladly print such collections with credit to the makers and help in bringing about contacts. The writer, whose privilege it is to edit this magazine should

thankfully receive such prints for his own collection, would segregate and mount them in albums for free loan to any school or college which guaranteed safe return. Photography is such a wonderful factor in just this sort of didactic way and so much of such great pleasure is to be gotten from working with a definite purpose to a definite end that advantage lies at both ends. Let me hope these lines may find a sympathetic clientele and beget present action.

Photo Letter Heads

This wrinkle is so old that it may be new to the rising generation of amateurs. And its simplicity will appeal to them. I have devised a slight modification of the *modus operandi* which should help matters. Draw such an outline as you will want to bound your picture, using a new steel pen and waterproof India Ink or just plain Shellac in Alcohol thinned to flow from the pen. Inside this rectangle, circle or oval paint the sensitizer with a quill bound camels hair brush. Be careful to spread the solution evenly so that no brush marks or flow streaks show when the sheet is held diagonally to the light. Dry in the dark and use within the day. Here is the sensitizer.

A. Citrate of Iron and Ammonia.....120 grs.

Water 1 oz.

To this add concentrated ammonia till it smells of the gas. Fresh, crisp scales of the Citrate salt should be specified. They may be of the green or brown variety. Green preferred.

B. Potassium ferricyanide 1 oz.

Water 8 ozs.

To use take one part of A and two parts of B mix just before using.

The separate solutions keep well in the dark in amber bottles. The mixture spoils rapidly.

CAMERA CRAFT

Paint in sunlight or daylight, according to density and contrast of negative till the image shows in a brownish gray on the yellow ground and develop in plain water. If the water is hard or chemicalizing, as with iodine or chlorine the image may fade. Distilled water is best but not essential. Wash in changes of water till all the chemicals are washed from the paper and dry between blotters.

The harder and better the paper the more snappier the print. A soft, wood-pulp gives a beautifully soft print from a clean, plucky negative.

Finally, the dried picture can be painted with Kodalack or any Celluloid varnish being careful to keep within the border line. The result will be medallionlike.

A Bromoil Transfer Wrinkle

We are indebted to Richard Boda for the following. The paper to which a bromoil is to be transferred is sprayed with a solution of a few grains of parafine to the ounce of gasoline, naphtha, or benzine. Spray lightly and evenly and allow to dry before using. We can add that it works like the proverbial charm. The matrix print never sticks and may be reinked more times and run through the press oftener without damage than one would believe possible. Moreover, the ink is completely transferred with less compression and virtually no spread.

Waterproofing Prints

Kodalack or Duco Clear may be thinned considerably with Amyl Acetate and in this diluted form prints may be dipped, pulled through evenly but with rapidity and hung by a corner to drain and dry. Drying takes place in a few minutes and the print is now water, weather, and scratch proof. Be warned that the mixture is as inflammable and dangerous as gasoline and should not be used indoors when there is an open flame even in another room.

Another Use for Holliston

In my workroom there is a spool from a discarded Kodak Film which is wound with a strip of Holliston white Photo Cloth. The strip was made by cutting two or three 11 by 14 sheets to $3\frac{1}{4}$ width and the end of each was slightly overlapped

and pasted to the preceding strip so that the total length is about six or seven feet. From this strip I cut pieces of the required size to mend torn pages in books and sheet music, to label boxes, to fasten the matt celluloid on which I retouch to the negative, to bind the Rausch Background Negatives to the negatives proper, to likewise bind the Bourges Film Screens to the negatives, and—please don't laugh—to use as court plaster when a cut or scratch makes the skin sensitive to the solutions. As a matter of good practice the wound should be painted with iodine, mercurochrome, or neutral Acrifalvine before plastering. Perhaps, if I could think of the many other uses to which this reel of Holliston is put you might consider it almost a utilitarian panacea.

Old Paper

The best thing to do with old paper is to burn it up, but if you are economically inclined or enjoy experimenting you might try reclaiming it this way: Add a little bichromate of potassium to the developer and plenty of bromide. Keep adding till the paper no longer fogs. And use it only with fairly dense and plucky negatives.

Try This

Put your camera in a tripod. Give half the exposure required on a scene or interior without any figures in it. Have someone step into the picture and give another exposure of half the proper time. On developing you will have such a spirit picture as will pass for the real thing. In fact it is how many of the accepted real things are made. If you were to place someone in a chair at a table, if that person will sit absolutely quiet for the required time, if you take a quarter time shot of him, if you then have another person stand back of him, if you then make another quarter time exposure, if you then have that person step out and still another place himself in a different place near the subject, if you then do this once more with still another person, you will have your subject surrounded by three spirits. If you proceed carefully and are lucky in your lighting there will be no ifs in your future acceptance or rejection of spirit pictures.

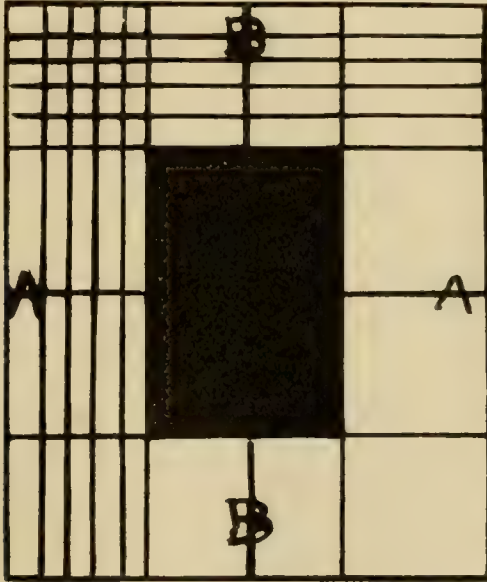
CAMERA CRAFT

A Simple Mount Embossing Board

Do not take the trouble to read this through before proceeding. Just take each step by step direction and follow implicitly. You will be making as perfectly embossed mounts as you can buy in ten minutes and will be able to make as many as you wish at the rate of twenty or thirty to the hour at most.

Get a piece of veneer about ten inches larger each way than the largest mount you are likely to want. Center it and draw a line from top to bottom with a water-proof pencil. Center at the sides and draw a line from side to side in the same way. You now have lines A and B.

At intervals of one inch from the outer edge draw lines as shown in the accompanying diagram. Carefully center with these guide lines a rectangle of two or three ply stencil board as shown by the black oblong. This is to be of the size you wish for your embossed countersink. Draw lines as shown to mark the outlines of this oblong. Glue down that stencil board card and put under pressure to dry. This is your embossing board, complete.



Get or buy a snare-drum stick and saw off the business end. Saw the remainder into seven or eight inch lengths. Round the end and sandpaper to fine surface. Rub with a rag. These are your embossing tools, complete.

Lay the embossing board on a firm table. Place the mount you are to emboss over it using the center lines and oblong outline lines as guides. Hold firmly in place and with your finger find and dent the four corners as you feel them through the mount board. Take the embossing tool and press down and slightly against the bulging stencil board countersink. Repeat on all four sides. Turn the mount over. The countersink is complete.

A few suggestions will be found helpful.

The thicker the countersink the deeper the embossing. When too thick the mount board will break. When too thin the embossing will not show.

The thicker and blunter the curved end of the tool the more beveled will be the countersink embossing. The thinner and acuter the point the more sharply outlined will be that embossing.

The stencil board will retain its sharp edges and give clean embossings for several hundred mounts. It may then be removed and another put into its place.

My own boards are plate glass and I have several of them. The guide lines are scratched into the glass with a glazier's diamond and filled with black enamel. I have four of them of various sizes to accommodate different dimensions of countersinks.

Oh! By the way, it might be well to spar varnish the veneer after the lines have been drawn to keep them from transferring to the mount.

You will find it takes less time to carry these directions out to completion than it takes to read them.

SALON WEEK
IS COMING



EVERYPRINT
A WINNER



CLUB NOTES

Forthcoming Exhibitions

International Salon of Photography—November 1 to 15, 1931. Address M. le Commissaire General de L'Exposition Internationale d'Art Photographique de Poitiers, Villa "Mes Loirs", Rue du Grand Rondeau d Poitiers, France. Closing date, October 15.

All-Ohio Salon—November 1st to 29th, 1931. Limited to residents of Ohio. Entry fee 25 cents per print with a minimum of two and maximum of six prints. Address, William C. Pryor, Secretary Camera Pictorialists of Columbus, 60 Latta Avenue, Columbus, O. Closing date, October 10.

Darwen International Salon of Photography—November 9 to 21, 1931. Address J. Hector Woods, Buff Cottage, Buff Street, Darwen, England. Closing date, October 8.

Third Rochester International Salon—December 4, 1931 to January 3, 1932. Address Rochester Salon of Photography, Memorial Art Gallery, Rochester, N. Y. Closing date November 7, 1931.

Los Angeles Pictorialists Annual Salon—January 1 to 31, 1932. There will be no entry fee and the prints are to be returned free of cost. Closing date November 1, 1931.

The World's Fair in Chicago in 1933 is very much in advance of this time but should be kept in mind with each and every outstanding print made and when exposing for future salon pictures.

Third Rochester International Salon

The success of the Rochester International Salon of Photography for the past two years as measured by the contributions of leading pictorialists from all over the world and by the interest of the Rochester public has encouraged its officers to expand the scope of the Salon among Rochester's civic leaders. The members of the committee for 1931-32 as announced recently by Victor Rayment, past chairman and Print Director for the coming year, are as follows: Edward G. Miner, chairman; Raymond N. Ball and Leroy E. Snyder, vice-chairman; Helen S. Williams, Secretary; Erle M. Billings, Treasurer; and Gertrude Herdle, Director of the Memorial Art Gallery.

Mr. Miner, the new chairman, is a leader in a number of Rochester's civic and artistic enterprises. Mr. Ball is president of one of Rochester's largest banks and Vice President in Charge of Finance for the University of Rochester. Mr. Snyder is assistant to the president of the Gannett newspaper, and a candidate for a member of the City Council in the 1931 Fall election. Miss Williams is in charge of the Order Dept., and Mr. Billings of the Training Dept. for men, both of the Eastman Kodak Company.

The personnel of the Exhibition Committee are as follows: Victor Rayment, Print Director, Roger P. Leavitt, Alexander Leventon, A. R. P. S., Donald McMaster, Walter S. Meyers, Glenn E. Matthews, F. R. P. S., Dr. E. P. Wightman, F. R. P. S.

A drive will be made this fall to increase the Salon's membership, as it is considered by those sponsoring the annual exhibition that the Salon deserves a permanent place among the cultural assets of our city, which include the organizations for the encouragement of music, drama, and art.

At the Second Salon held in December, 1930, photographs were received from twenty-three countries, and eighteen of these had prints accepted. In his annual report, Mr. Rayment states that, "It is interesting to note that in an exhibition of this kind practically all the work submitted is by amateurs with whom photography is a hobby, or by professional photographers who, . . . in their leisure hours, make pictures for their own pleasure and recreation."

This year's Salon will be held at the Memorial Art Gallery from December 4 to January 3, with the last date for receiving prints set for November 7, 1931. A jury of selection of international reputation will judge the pictures.

CAMERA CRAFT

Scottish National Salon

With the frank statement that we are prejudiced in favor of Scotsmen for an inflexible maintenance of standards and avoidance of favoritism, we proceed to urge our friends to send of their best to the Twenty-Fourth Scottish National Salon to be held in Stirling from Saturday, December 12 to Saturday, January 2nd. The names of the judges will put the stamp of honor on the affair. Alexander Keighley, Dan Dunlop, and J. M. Whitehead. Conjure with those names and prepare your prints with an eye to their honors.

Los Angeles Salon

The fifteenth annual International Salon of the Camera Pictorialists of Los Angeles opens with the New Year, 1932, and will continue through January in the Museum Art Galleries. If we could convey to every reader our personal knowledge of the sincerity and enthusiasm of every member of the group who sponsor this show and mitigate in some embittered minds an impression of injustices fostered by the very integrity that insists that the merit of the prints and not the reputation of the maker shall govern selection. They are an uncompromising bunch but to get into the L. A. is to have achieved mightily. The judges are to be Karl Borg, William M. Clark, Will Connell, Dean Cornwall, and Kem Weber. Your best, gentlemen, and be assured if you appear it will be in splendid company.

Newark Camera Club

We have enjoyed membership in the Newark Camera Club for several years and just learned that we sport a Steward. Mr. A. J. T. Smith after a long incumbency has retired and Mr. William Sullivan is now Steward. Very clubby to have such an officer. It bespeaks good things to eat and drink. Well, in a new home owned by the club, a capitalistic reserve in the bank and such men as we have at the head of the organization I shouldn't wonder if we have a Financier, Almoner, and Private Banker. The old Newark Club has a record that will justify our pride and a membership which finds its boast in one another. Long may we wave.

Ethics and Quackery in Pictorial Photography

Dr. Max Thorek, F.R.P.S., that indefatigable enthusiast under the above heading wrote for an esteemed contemporary an article of national import. His proposition to strengthen the wonderful influence of the Royal Photographic Society of Great Britain with a subsidiary National American Body of like functions, or an independent society working with the Royal is of immediate moment and should be earnestly considered by those interested in the larger course of pictorialism in Great Britain and this country. No doubt Dr. Thorek would send those who ask a copy of the article mentioned upon request, if not too many ask and only those who are really interested do the asking. He may be addressed at the American Hospital, Chicago, Illinois, of which he is Surgeon-in-chief.

Los Angeles Camera Club

Seven new members in one month and each an active photographer helps the cause. The monthly print competitions and the evening devoted to comment on prints brought for the purpose are doing much to keep interest alive as well as to stimulate to better and better work. In September Mr. and Mrs. J. W. Peterson had the club as house guests at their beach home and sailing, boating, swimming and picture taking made it a pleasant as well as productive day. History says Madeiline's coffee was great. All hail to Madeiline. Good coffee is the sign of feminine merit these days of Delicatessen Store availabilities.

California Camera Club

September was such a month of activity as does the photographers heart a seal of good. An exhibition of the exquisite portraiture of Kathleen Dougan. A Members' Portrait Competition. A Demonstration by Mr. Harry Johnson of the Agfa Ansco Corporation. A General Print Competition. An Outing to the Rancho de las Rosas in the Santa Cruz Mountains. Another print competition this time of Architectural subjects. And a business meeting at which business was transacted. Bridge and Dancing has their respective evenings and in right proportion. The

CAMERA CRAFT

good, old California Camera Club never had so much to offer members and there should be a wholehearted campaign to increase the membership. It is active membership that makes big things possible. If you are an amateur photographer and wish to treble your pleasures and quadruple your abilities with the camera JOIN. This little mention should be incomplete without the deserved reiteration of praise for Mrs. Curtis and Karl Baumgaertel. They are zealous and indefatigable.

Fort Dearborn Club

Chicago has two clubs and if they vie with one another it would be difficult for anyone to say which is ahead at any time. The friendly emulation has produced greater effort and lead to progress for both. First the one moved to new quarters now the other takes pride in establishing itself in a brighter, more centrally located home. We hope to give our readers a visual realization of what the Fort Dearborn now gives its members. We look forward with intense interests to seeing from pictures promised what we shall be able to enjoy when next we visit our Chicago club. The Summer issue of the

Fixing Bath contains a most graceful tribute to that artist and good fellow Nickolas Boris. Mr. Boris is another example of the professional who has so completely retained his amateur enthusiasms and illusions as to exhibit at Camera Clubs and get stimulation from pictorial expression and dilettanti appreciation.

About This Department

We can hardly hope to keep abreast of the activities of any of the clubs since their own journals are past history by the time they are off the press. Nor can we mention even a good part of the number of club extant. The best we can do is to cover at various times a club here and there and at regular intervals to chronicle the doing of leading clubs in the metropolitan centers. This serves the general purpose. For more news is but for passing interest but salient features of the news and dominant issues, pregnant facts, are intended to serve for constructive purposes and as such as offered under this heading. So we hope the clubs who are seldom mentioned, perhaps never, may accept this explanation and exonerate us from intentional neglect.

NOTES & COMMENTS

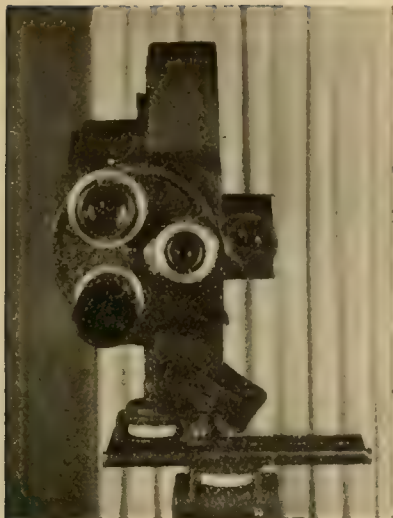


Eastman Chemicals

Those who know that the Eastman Laboratories are in charge of the world's greatest photographic chemists and that every chemical produced by the E. K. Company is the product of eminent research need no telling of the advantages of using E. K. Chemicals. Some there are who buy without discrimination or observation. Sodas are sodas and Elon is a developer, no more, to them. To such be it told that Elon is Metol of the ultra pure quality. That E. K. Sulphite and Carbonate of Soda are not only pure but made of photographic efficiency proof to any reaction tests. In a word the photographer cannot go wrong on chemicals marked E. K. The sign is his guarantee.

Tabloid Chemicals in Winter

When the weather ceases being mild and developers work sluggishly, when it is irksome to spend unnecessary time in the dark-room weighing chemicals in a more or less, hit and miss way. Tabloid developers are the thing. There is no better winter developer than Tancol, and Rytol is good in tank or in tray, for paper or negatives. Burroughs Wellcome have built up an enviable reputation based not only on the convenience of their ready weighed, ready mixed tabloid chemicals but on the invariable reliability of the ingredients used. Ask your dealer for Burroughs and Wellcome Tabloid Photographic chemicals and end your troubles.



Focusing Alignment Gauge

Advanced amateur cinematographers and scientific research workers, including surgeons and doctors, who require precision results in their close-up motion picture work, will be particularly interested in the Focusing Alignment Gauge, announced for any Filmo 70 or 70-DA camera, especially for the latter. This is particularly valuable in title making.

On the Filmo 70-DA, with which the new accessory will be found most useful, the spyglass viewfinder is set to one side of the photographic aperture. While the finder has been placed as close as possible to the aperture, still there is enough offset to hinder accurate framing in extremely critical close-up work. On the other side of the 70-DA turret head is a critical focuser which permits of hypercritical focusing on an area in the exact center of the total picture area. The focusing position is necessarily even farther removed from the lens photographing position than is the viewfinder.

The Focusing Alignment Gauge takes care of the offset in each instance.

The cut above and in the next column gives a visual conception of what the device is and what it does, and how. You will want it to perfect your working conditions and facilities.



Scheibe Filters

The Leica enthusiasts all over the world, and their name is Legion, will be glad to learn that Scheibe Filters are now available especially for use with their favorite camera and a request to the Leica agency in your city, or George H. Scheibe, Photo Filter Specialist, 1927 West 78th Street, Los Angeles, California will bring you interesting and instructive information. There is a Scheibe filter for every use and each is made to fulfill its purpose.

Corrected Price on Avus Camera

In our previous issue an error was made in stating that the price of the Avus $3\frac{1}{4} \times 5\frac{1}{2}$ size with Skopar f4.5 lens was \$50. It should have been quoted at \$37.50 and the Central Camera Company of 230 South Wabash Avenue, Chicago are selling them at that price. If you have not already written for reading matter on Avus cameras do so now. It will pay you.

Turner-Reich Lens

Probably one of the oldest and most esteemed domestic anastigmat lenses is the Turner-Reich. Age cannot wither nor custom stale its merits for today as in the years since its introduction it is an objective which gives the professional that final unit to his equipment wherewith he can get perfect definition in the field as well as in the studio. Its needle sharpness at comparatively large aper-

CAMERA CRAFT

tures makes it the equal to any copying lens, and its flatness of field, depth of focus, recommends it to the architectural and landscape photographer. If you are not familiar with the Turner-Reich make it a point to try one now and learn the delight of a fully corrected lens. Mounted on a Korona Camera, beautiful and practical instrument, the combination is supreme.

The New Eastman Stores

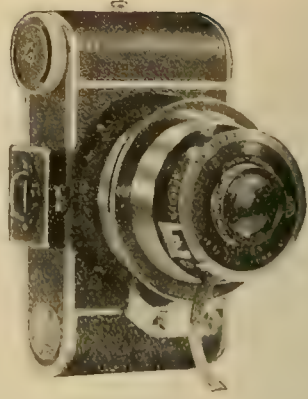
The San Francisco Eastman Kodak Store opened in its new quarters Monday, September 21st, with great eclat (to borrow from the language of the elite) and it must have been a proud day for Mr. Tony Babb, general coast manager, and Mr. M. Elwess, manager of the San Francisco Store, for everyone known in photographic circles who could get there was there and the lay public responded to the lure of the beautiful front and entered to be charmed by the even more beautiful interior. This new store is quite the handsomest retail establishment in the west and perhaps as fine as any in America. Added to the coming Oakland store the Eastman Kodak Stores seem to belie any suspicion that times are hopelessly bad. They are hooking their wagon to a star and we wish them a glorious trip across the financial firmament.

Kenngott Cameras

For the discriminating photographer whose measure of value is quality and performance rather than price the Kenngott Cameras equipped with Laack lenses will appeal as few new items in the photographic market have in recent years. You are invited to write Leonard F. Kleinfeld, 146 West Street, New York, for booklet and prices.

Defender Products

We recently had shown to us some remarkable prints made on Defender papers from negatives coated with the newer ultra fast, hypersensitized Defender Films and as they represented all sorts of exposures on most difficult subject matter, in several instances under bad lighting conditions we are prepared to advise our readers to familiarize with such of the negative and positive products of Defender as may be unknown to them.



Cameo Ultrix and Luminax

The Cameo Ultrix is justly called a De Luxe small camera for in its plan is incorporated most of what would be found on a larger instrument and a number of advantages peculiar to itself. In it we find the demand for a diminutive camera supplied at a popular price. The Cameo Luminax is mate to the camera,—an enlarging attachment to which the camera named above is readily fastened and with which astounding enlargements may be made. Made by Ihagee and distributed in this country by Herbert and Huesgen, no more need be said in recommendation. A letter to the firm at 18 East 42nd Street, New York, will bring you interesting matter.



CAMERA CRAFT

The New Smaller Rolleiflex

The astounding suddenness with which the Rolleiflex became popular could not but hearten the manufacturers, Franke and Heidecke in Germany, and that most enterprising sales factor Burleigh Brooks in this country. It encouraged the making and placing at public demand a new model which uses vest pocket size film and gives a good sized picture measuring $1\frac{1}{2}$ inches square. There are many new features which are explained in a brochure to be had by writing to Burleigh Brooks, 127 West 42nd Street, New York.

The Wold Air Brush

How generally the Air Brush has superseded handwork is known to the profession and how superior the Wold Air Brush is is best known to those who own and work with one. If everyone knew the merits of the Wold line there is no doubt that the concern making that instrument would find themselves hard put to keep even with the demand. There is a Wold for every purpose and you are urged to write to the Wold Air Brush Manufacturing Company, 2173 North California Avenue, Chicago, Illinois for their Catalog 40. In it are listed all the varieties of air devices and pigments and accessories as well.

Memo Cameras

We have received from the Agfa Ansco Corporation of Binghamton, New York some very beautiful and interesting literature on new uses for the always popular Memo Camera: The little pocket box camera that uses standard Cine film. With the new ultra rapid emulsions it is now possible to use the Memo for dark winter days and in fact for night pictures. Some original soul recently sent us a letter which described a trip through the Panama Canal and the stamp sized Memo prints illustrated the reading matter exquisitely. You might add a deeper meaning and an added charm to your letters by doing likewise.

New Perkins Portable Light

The Photogenic Machine Company, Youngstown, Ohio, manufacturers of the famous line of Perkins Hi-Power Photographic lighting equipment have just recently developed a new Mazda portable

lighting outfit known as the Perkins "4-500" Lamp.

The outstanding feature of this new outfit is the unusually large reflector area which is a very decided advantage in home portraiture and photographing small groups. It also lends itself very readily to use in small studios.

Each of the four 500 watt T-20 globes is mounted in a porcelain pull chain socket. A heavy tumbler switch and a regular plug-in cord are conveniently located on the side of the black fabricord folding case.

The stand consists of five sections and is of rugged construction.

Research on Paperboard Containers

Dr. Edward R. Weidlein, Director, Mellon Institute of Industrial Research, Pittsburgh, Pa., has announced that an Industrial Fellowship for research on moisture-proofing and greaseproofing paperboards used in cartons and boxes has been established in that institution by the Robert Gair Company, of New York, N. Y. Recent progress in package merchandising has indicated, he pointed out, a growing need for paperboard containers with improved moistureproofing and greaseproofing qualities, and he said that it is the hope of the Robert Gair Company, the donor of the Fellowship, and of Mellon Institute that technically valuable advances will result from the studies which were begun on September 1.

Dr. Marion D. Coulter has been appointed a Fellow of the Institute, to conduct these scientific investigations. He is a specialist in organic chemistry and during the period 1925-1930 held a Mellon Institute fellowship for the study of certain problems in cellulose technology.

According to Dr. Weidlein, Dr. Coulter's new research on perfecting moistureproof and greaseproof paperboards for packages will be of interest to many industries. If successful, the investigational developments are expected to make possible important economies and improved efficiency in distribution, as well as to act as a further stimulus to the growth of package merchandising. This activity may reach the photographic field and give us less weighty and far less breakable containers for our chemicals.



Conducted by G. A. YOUNG

Science and Practice of Photographic Printing, by Snodgrass, Falk Publishing Co., 337 pages, bound in red cloth, \$3.00, Third Edition Revised.

In the course of our daily duties we are often called upon to advise readers of this page as to which books are best on various photographic subjects. Naturally, we like to be able to recommend really good books. For this reason, as well as others, we welcome the reappearance of the *Science and Practice of Photographic Printing*. Perhaps the most noteworthy feature of the book is the thoroughness with which the subject is covered. The book begins with the layout, construction, and equipment of the printing room and progress from this in logical order to the description of the most complicated printing methods, including combination printing, pictorial printing methods, projection printing, etc. The third edition has been completely revised, expanded considerably and many new illustrations have been included.

Linoleum Block Printing by Avenir Le Heart. Complete course \$5.00.

This is not a book but a course of instruction for home study. All of the materials necessary to execution of the work are supplied, including a book of instruction, cutting tools, print roller, ink, colored paper for printing, and examples of finished work for practice. The course is of interest to photographers as the author describes a means of making Block Prints from photographs. Many studios may see an opportunity of turning out a profitable portrait novelty by this method. In addition Block Printing is valuable generally in making Christmas Cards, Book Plates, Monograms, etc. The work is not at all difficult and requires no drawing ability as the outlines may be drawn on the

block by tracing either from a photograph or drawing.

Dictionary of Photography, by E. J. Wall, edited by F. J. Mortimer. American Photographic Publishing Co. of Boston, 12th edition, \$3.00.

The value of this well known reference book has been established for many years. An exceptionally large printing of the new edition has made possible the reduction of the former price of \$5.00 to \$3.00. As its name implies the book is a dictionary describing all processes, equipment, chemicals, terms, etc., used in photography. A volume which has earned its place on every library shelf.

Pictures From the Tyng Collection. American price \$2.00 postpaid. Obtainable directly from the Royal Photographic Society, 35 Russell Square, London W. C. 1, England.

The Royal Photographic Society offers a selection of pictures from the Tyng collection. The pictures are reproduced in photogravure, 8"x10" in size, and are mounted on large separate sheets, contained in a handsome portfolio, from which they can be removed for framing if desired. The Tyng collection, recently acquired by the Society, is one of the most famous of its kind, representing the cream of pictorial photography over a period of many years. Those pictorialists who enjoy collecting good pictures will find here an opportunity of obtaining examples of the very finest work, at a minimum of expense, and in a form which will fit in with anyone's private collection. We have not as yet seen a copy of this publication but are reporting it in advance as the edition is limited and those who wish to obtain a copy should act promptly.

NOVEMBER 1931

CAMERA CRAFT

REG. U. S. PAT. OFFICE



Just a Child

Monte Luke

VOL. XXXVIII NO. 11

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A Photographic Monthly

».....«
SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California

FOUNDED MAY 1900

XXXVIII

NOVEMBER, 1931

NO. 11

This is the Photographic "Me"

By FORMAN HANNA

Forman Hanna hails from Arizona. He looks it. He acts it. And he does credit to one of the few states that are the bulwark to ultra metropolitan encroachment. Arizona represents the American Pioneer spirit, that attitude of citizenry which is proud of its nativity and brooks no trimmings which will seem to bend the knee or bow the head to older, more decrepit civilization because it is older. Hanna is an upstanding westerner, satisfied but not offensively proud of his nativity. He thinks in a straight line, acts straight, looks straight and is straight.

In the following he talks in the first person singular because I requested just that of him. Without apology or mock modesty he does it well and you, the reader, will easily gather from the words that here is one who can use the I and speak of self without suffocating you with his ego. He is a fine fellow, a true artist, an ardent pictorialist. His business is owning and running a chain of drug stores. He caters to the material man but his pleasure lies in appealing to the finer emotions with a poesy that afflates and gives high place to graphic expression. Meet a man.

S. B.

My first camera was one of the kind you got for a dollar and the makers generously included glass plates and chemicals. There was no printing paper but that did not matter for I never got that far. I remember the developing formula called for the addition of stronger ammonia but even that wasn't strong enough to bring out an image on the postage stamp size plates furnished with the outfit. A dark room was necessary, for the camera was one of those single shot affairs, you loaded the plate in the back. Fortunately my mother and sister were both absent from home the afternoon I made my first exposure so I cut a hole in the closet door in my sister's room, pasted a piece of red paper over the opening and got inside with the exposed plate and the ammoniated developer. If my memory serves me correctly there was something on the plate that I tried to believe was a picture, it was probably chemical fog. Just then the family returned and after I recovered from the pungent ammonia fumes and the argument about the hole in the closet door I "kinder" lost interest in photography.

About this time Mr. Eastman perfected his roll film Kodak and some years later the developing machine. During these years I made the average pictures that you see now. Groups of the girls and boys, the old home and occasionally a street scene. For some

CAMERA CRAFT



An Arizona Cowboy

Forman Hanna

reason I made many flash light pictures. If I did make out of door ones I was always careful to have the sun over a shoulder as the instruction book suggested. When away at school I saw my first photographic magazine with illustrations that were the pictorial photographs of the 1900 period. While on one of the class botanizing trips I used two or three of my films on subjects that even now show some evidence of pictorial talent.

Probably one reason why I love the west and western subjects, is that my people were the pioneer type. My father moved to Western Texas in the early eighties and bought a cow ranch. The shortness of his rope and the absence of rain did not make the venture a thorough success, maybe that is responsible for my carrying a camera instead of wearing "chaps" and a "ten gallon hat". My early recollections of the range and the range riders is still a pleasant one and in later years I have often ridden with the cowboys and come in to the shipping pens with the herd. Always carrying a camera and making numerous pictures, many of them being good but they fail to get by the juries, which is a pity for the life is fast changing and in a short time it will be no more. Already the long horns have gone and soon the picturesque garb of the riders will go also.

*The Closed Door, Sitchumnovi**Forman Hanna*

A friend moved to Arizona. As the romance of the west has always appealed to me I had him get me a position. That was over twenty-five years ago and I have lived in the same little town since.

There is little of interest in the town itself, though nearby there are cliff-dwellers, rugged mountains and the interesting life of the Indians, Apaches, Navajos and Hopis with their tepees, hogans and pueblos. Grotesque cacti with contorted limbs like a person in pain, others resembling giant candelabra. Rocks with interesting pictures pecked out by the hands of a forgotten people. Deep canyons with beautiful green trees, against a background of red walls. High peaks with the long rays of the setting sun turning them to pinks, roses and a flaming red. Half wild cattle crashing through the brush and wilder Indian ponies with manes and tails flying in the breeze, as they disappear over the edges of the mesas. Occasionally a coyote will dart into the sage, like a grey shadow. Maybe almost underfoot a rattlesnake will sound its warning. Overhead an eagle drifting lazily along and the big white storm clouds of summer boiling up from the horizon. Hundreds of opportunities for pictures if one could only do them. I too, have tried. Long vistas of green that depend on their coloring for beauty. Mountain peaks in the distance, that are lost in the film. Wierd rock forms resulting from wind and water erosion. Coloring on the canyon walls that seems

CAMERA CRAFT



Sunset, Awatobi

Forman Hanna

to have been done by hand. Painted desert and sculptured cliffs. For many years I have done such subjects and, with a fair amount of success. In most of the civilized countries of the globe my photographs have been shown, and I hope found interesting, for it was a pleasure to make them.

Photography has done much for me. It has taken me out in the desert, far from any habitation, with only its mountains and canyons for company. The dark velvet nights, with the stars so near you feel as though you could reach them. The sleepy voices of the night birds and the yapping of the coyotes for entertainment. In the early morning, the joyous shouts of the Indians as they ride down the canyons and over the mesas. The desert has its bad moments too. There is little water. The middle of the day is often hot, the shadows short. Then it seems in a state of suspended animation, waiting for the lights of late afternoon to bring out its exquisite beauty. At that time it is a glorious thing.

The country is easy to photograph and teems with interesting material. Most any type of camera will do and cut, pack or roll film will record its beauties. Just now I use a Graflex with panchromatic cut film, but some of my best pictures have been made on film pack. I like the Graflex best for it will do all any other

CAMERA CRAFT



A Doorway, Walpi

Forman Hanna

*A Bit of the Desert**Forman Hanna*

camera will, and easier. I use a long focus lens when possible, about fifteen inches on a four by five film. The most important thing is sufficient exposure for detail in the shadows and slow tank development. My experience has been that against the light is best for the type of subject the desert and its people, and the light colored walls of the pueblos offer. I have found that bits of the massive formations will picture better and I am very fond of the red peppers hanging against the white walls of the villages in the late fall. The colorful costumes of the pueblo dwellers, standing in their doorways, or climbing the ladders to the upper stories, offer subjects that have been salon material. Rock forms are interesting to photograph and occasionally a jury will accept one.

If I had my photographic life to live over I do not believe I would change it in the least. I would photograph the things that appeal to me. I would not be bothered by subjects I did not understand or care for. Leaning buildings make me dizzy. I am carnivorous and such subjects as "Soul of the Turnip" and "Viscera of a Cabbage" do not interest me.

The Commercial Photographer of Today

By HERBERT BRENNON

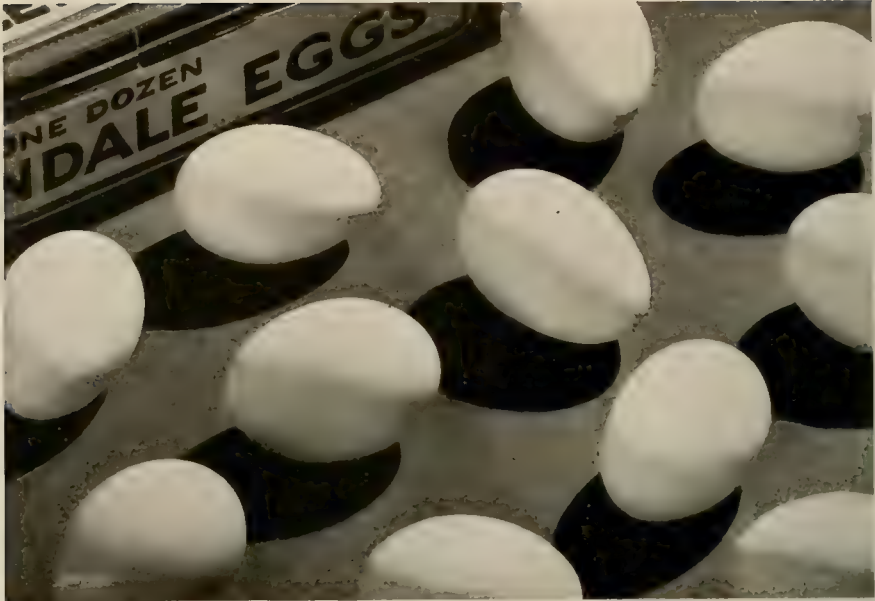
There was a time when a Commercial Photographer was so darned commercial that all that could be expected of him was a hard as nails glossy print on an 8 by 10 sheet of extra contrasty made from a negative developed to the point where the highlights were solid black and the shadows clear as glass and no half tones in between. Them was the days when business men had quarrels with the printer who blamed the cut maker who blamed the photographer who blamed the lighting which couldn't blame anything and so remained the ultimate bad boy. But in those fine days, also, a commercial photographer worked in an odd corner of a dingy building and got a dollar or perhaps a dollar and a half for the job.

What a change,—especially in the price. Men now charge white mens' money and with an income worthy of a profession do a professional job. There are still men in the business who work for as little as they are worth and give prints hardly worth what



Hollywood Premiere

Mott Studios

*Eggs**Stadler*

they get for them but the majority of photographers have keyed themselves up to the requirements of the honorable calling they follow or have been eliminated by circumstances and the stock house credit man.

The Commercial Photographer of today is the best salesman, the most useful trade builder the business man has. The factory uses him to keep tab on production,—quantity, quality, and appearance,—the sales department relies on him to present the goods in a most attractive way, and the Upkeep and Expense department finds in him a rare ally in saving the difference in cost between a carload of samples once indispensable and the present method of using a portfolio of beautifully made photographs. It has been proven that buyers want less to feel the products than to see them.

Where once the Commercial Man went forth with a ramshackle, home-carpentered, patched camera and a can of flash-powder, packed on his back so that he presented himself in an already tired, perspiring conditions, he now arrives in an automobile with an equipment equal to any problems or conditions he may encounter. Moreover he is not just a photographer in title but at heart. Pride in his work is the spirit that moves to prideful results. He knows more than the secrets of exposure, development, and printing. He has mastered the requirements of business, of engravers, and of printers. whether he calls himself an Illustrative Photographer or is simply



Sweets for the Sweet

Gabriel Moulin

content to be a Commercial Photographer he is apt to know enough of art to compose his material so that the final picture shall not offend good taste and will impress the prospective buyer.

How true this is may be learned from a careful perusal of the advertising pages of the magazines where perhaps seventy-five percent of the illustrations have a photographic origin. This article is intended to carry the lesson that where once men worked down to a price they are now able to earn, live, and spend on a scale that impels them to work up to a quality.

(To be Continued)

DREAM TRAIL

By Clarence R. Wylie, Jr.

Dark in the shadows, light on the sea,
Voices from fairyland calling to me;
Here in the moonlight my heart wanders free,
Come, from the cares of the world let us flee.

A ribbon of silver flung on the tide
Is the path that we follow, hope is our guide
To the land that we seek on the make-believe side
Of this ocean of light, so still and so wide.

The Toronto Salon

As Seen By One of the Members of the Jury

WILLIAM ALEXANDER ALCOCK, F. R. P. S.

William Alexander Alcock, F. R. P. S. was one of the judges and while he is at times inclined to be rather appreciative than critical we have learned that his judgment may be relied upon to the ultimate when he functions as one of a group who are expected to pass upon pictures on the basis of merit. At that, it is not certain that sympathetic understanding of the ideas and objectives of an artist and that tempered judgment are not conducive to greater uplift and progress than the reverse.

The jury at Toronto was this year composed of Charles Aylett, F. R. P. S., who is a professional with amateur enthusiasms, and Owen Staples, O. S. A., whose reputation as a painter is established, to which add Billy Alcock and you have a trio well qualified for the job.

From here on you shall read what Mr. Alcock says of the show and some of the pictures that made it.

"Never, in my experience, have I served on a jury of greater ability, or greater love for the art of photography, nor one which was in greater sympathy with all of the schools into which our beloved hobby or profession is divided. All classes of subject matter, in various processes and treated in different ways, were included in the final selection. Though many old and familiar names are found missing from the catalogue, the prints submitted were of such high quality, both in subject and treatment, that after working from ten A. M. to eleven thirty P. M., the jury were informed, that the maximum number of prints for which room could be found for hanging in the Art Gallery of the Canadian National Exhibitions was 400. We had, by a unanimous vote, chosen about five hundred and twenty-five prints as worthy of hanging and that it would be necessary for us to hold a second session of the jury and proceed to what was to me a novel experience, and cut down the number of accepted, by over one hundred.

"Accordingly, on the following day, we tackled the job of reducing the accepted prints by about twenty per cent, and as this, again, had to be unanimous, it took five hours to accomplish and left us with the feeling that the judging had been very severe.

"As most of you readers undoubtedly know, the Toronto Salon, while forming part of the Canadian National Exhibition, an outgrowth of the Toronto Fair, is organized and conducted by the

Toronto Camera Club of which Bruce Metcalf, a well known musician, is the president and Thornton Johnston, a specialist in child photography, the secretary and director.

"Thornton Johnston succeeds Mr. J. H. MacKay, who for many years was the Director and who for controlling reasons, felt that he must be relieved of the arduous duties of a Salon Secretary, (a decision which must cause a feeling of regret among the friends of the Salon in all lands). As has been written before, the Salon, on account of the situation of the building in which it is held, is passed by all who attend the Canadian National Exhibition and the great majority of these passersby drop in and see the pictures. As two million people visit the Exhibition annually and as at least one half of those who enter the grounds visit the photographic salon, it justifies the claim of the salon authorities of having a larger exhibition attendance than any other salon in the United States or Canada.

"For that reason the educational value of so largely attended a salon, must be very great and therefore any pictorialist who wishes the game to attain greater importance and prosperity should support this salon.

"It is too difficult to pick out for comment the prints which appear to me to be worthy of special mention without making an article which would exceed the space which could with justice to the other contributors to *Camera Craft* be devoted to the Toronto Salon but I cannot resist the temptation to mention a few which are among the outstanding Canadian and American prints.

"Miss Katharine M. Anderson has three beautiful prints of which the best liked is the little palladium still life study.

"Charles Aylett, F. R. P. S., has four of which the most interesting is the Child Prodigy.

"A. R. Blackburn of Toronto has once again demonstrated in his "The Churchyard Cross" (a beautiful large print of Trinity Church yard, New York), that the best New York pictures are produced by people from out of town.

"Miss Mary Callaghan's "Friends" is one of the famous prints of the last five years.

"H. Richardson Cremer's "Rhythm" is the best of his three magnificent prints.

"John Downey is represented by but one print but that one "Tumult" is a dandy.

"Louis Fleckenstein has changed his style and instead of the large double toned prints with which his name is synonymous, he is working in a small but beautiful black and white print by one of which "The Fire Demon" he is represented.

CAMERA CRAFT

"Frank Roy Fraprie, F. R. P. S., has two good things, the better of which in my opinion is his "Paradise Rocks".

"Alvin C. Greiner of New York City has four strong things. The best I believe to be his "New York Library" which recently won first prize in the Camera Club show of Manhattan Island only.

"M. O. Hammond, of the editorial staff of the *Toronto Globe* has successfully demonstrated by his three fine 11x14 portraits that a good editor can also be a good photographer.

"Another Hammond who is coming along fast is W. H. Hammond, the treasurer of the Toronto Camera Club, whose "Four score and six" (a portrait of an old lady) shows a feeling of sympathy which should carry him quite a way along the paths of photography and life.

"Forman Hanna, that old master of sunlight photography has once again demonstrated that the brilliant sun, with its attendant heat has no terrors for him. He has three prints one of which, "The Golden Sunlight" (a beautiful nude) was without a doubt the outstanding print in the show.

"G. W. Harting has four, of which "Abandoned" was the most interesting.

"George Henry High has become a master of the bromoil transfer as is demonstrated by his beautiful prints (three) "Pals" probably being the most interesting.

"My old friend, Ernie Hoch, of Toronto has but one print but that was delightful and titled "Misty Morning".

"Elton Johnston's print, "The Morning Tub", is a little gem.

"Thornton Johnston, the hard working secretary of the Salon, shows by his two beautiful prints, "Morning Stroll" and "The Empty Pitcher" that between making a living at photography and running the Salon he still has time to make pictorial work.

"Myers R. Jones, L. L. D., the dean of American photographers has a beautiful bromoil, "La Quai de Rosarie".

"Joseph Kraysler shows by two prints he is a master of bromoil and bromoil transfer.

"Dr. Henry Kreuder, who has made probably as many bromoil transfers as any other workmen in the eastern part of the United States, has with the assistance of Dr. Floyd Eugene Vail, as the model, given us a demonstration of "Bromoil Technique".

"Sophie L. Lauffer, who succeeded in landing her four prints, was most happy in "Apple Blossom Times".

"Alexander Leventon had four—the best liked was "Marcus Adams".

"F. R. Lockhart, the dean of the Toronto Camera Club, had a beautiful street scene, "Driven to Cover".

"W. R. Magaskill of Halifax, had two very beautiful sea-scapes.

CAMERA CRAFT

"Dan McGowan had a delightful winter scene.

"William D. McClure, of the Brooklyn Institute, had two lovely things.

"Ira W. Martin, President of the P. P. A., had three modern prints which excited the admiration of the jury.

"Bruce Metcalf, President of the Toronto Camera Club, and recently a judge at Chicago, had three charming prints.

"Edward D. Mudge had two beautiful landscapes in bromoil.

"T. Harmon Parkhurst of Santa Fe had two spanish character studies—very fine.

"Harry C. Phibbs "Playmates" caused much favorable comment from the jury.

"Ralph A. Rogers of Calgary has a charming little bit called "Cameo".

"Tom Scheckell's "Blue Bowl" is a delight and a treasure.

"Dr. Max Thorek, F. R. P. S., has as usual, four prints all strong and interesting while J. D. Toloff's most interesting contribution was a splendidly characteristic portrayal of the Doctor himself.

"Floyd Vail's "Snowstorm" is a characteristic Floyd Vail production, so nothing further need be said.

"Dr. E. P. Wightman has three, of which "Rushes" is the best known.

"On the whole it is the best Toronto Salon I have ever seen, and the others have always been good."

OCTOBER

Catherine Cable

I revel in the woods of autumn when
The sun, youth's ardor spent, in mellow mood
Speaks softly to the trees whose love he wooed
With emerald gifts in spring, for here again
He lavishes his wealth of amber hue,
And glowing on them with his friendly light,
Bids them, "Be gay, fear not the quiet night."

In scarlet now and saffron robed anew,
The maples glory in the frost's first touch,
The aspens sigh while cherishing at heart
The rapture of their summer; elms apart,
In golden sorrow stand adorned,—so much
Of peace wise winds from out of the west have brought,
October glows with inner radiance fraught.

The A. A. A. Exhibition

By G. H. S. HARDING



"My Friend"
Christine B. Fletcher

In the Fall of 1928 the University of California through its extension course inaugurated classes in both beginners and pictorial photography under the direction of Mr. P. D. Anderson, a pictorialist of wide experience. These classes have grown and prospered and are turning out a group of enthusiastic pictorialists, some of whom are already salon exhibitors.

Upon graduation, still wishing to maintain the very pleasant associations formed in their classes, the advanced members to the number of about forty, formed a pictorial society open only to the alumni and a few honorary members.

All this leads up to the important fact that this group wishing to show what they had accomplished, and also to awake further interest on the part of the public in this most worthwhile art, decided to hold an exhibition in conjunction with the Japanese and other San Francisco Camera Clubs. A group of internationally known pictorialists living around San Francisco Bay were asked to contribute, their work being hung by invitation. The other pictures were judged by a jury of three honorary members consisting of Mr. Anderson, Mr. Blumann and Mr. Harding, who had no easy task to choose one hundred and twenty-six prints from the number submitted, trying to select only work of good pictorial quality, but with due regard for the fact that many of the workers were not as experienced as they will be later. After the pictures were hung, however, it proved to be a show that would compare favorably with many of the salons held throughout the country.

The Japanese work showed up splendidly, some of the workers being pictorialists of experience in photographic art and their work would have added to any exhibit, many of their prints showing exquisite texture and feeling, and a decidedly Japanese conception of composition. The Alumni Association members also showed many

CAMERA CRAFT



"The Stairway"
Helen A. Forster

CAMERA CRAFT



"Entering the Portals"
James Brewster



"Still Life"
Paul and Doris Aller

CAMERA CRAFT

very pleasing prints, some of which would stand a good chance of acceptance in a regular photographic salon. The California Camera Club members showing was surprisingly small in number considering their membership but very much to their credit.

An exhibition of this kind is rather an inspiration to us older workers—the enthusiastic freshness of the efforts—the obvious intention of doing something worthwhile or bust—the newer points of view shown in spite of some minor errors and mistakes, were all refreshing and encouraging. There is obviously no danger of our salons lacking exhibitors with new crops such as these coming on to take the place of the older ones who are losing interest and dropping out of the exhibiting activity.

One of the great uses of an exhibition such as this is in drawing the attention of the public to the possibilities of photography as an art medium and illustrating in a conclusive manner the ease with which vastly more pleasure and joy could be gotten out of cameras by a little study, and pursuing pleasure with somewhat of serious intent and definite purpose.

To get back to the pictures themselves. The Alumni group run quite strongly to landscapes, though there were a good sprinkling of figure studies and portraits and still life. Quite a number showed fine feeling—that elusive something, that makes one see more than is actually presented in a picture. A distant vista that one could actually feel oneself walking into in real nature—a distant line of hills with genuine evening light or a dusty road with a real transparent cloud of dust,—or sunshine with the actual feeling of glow and warmth,—water that really appears wet and boats that move were all presented to the credit of these workers and the pleasure of the beholder.

The California Camera Club workers, some of whom are members of the Alumni Association, have some fine things also—curving shores with moving surf, pleasing lines and design of the simplest material all show true artistic feeling on the part of their makers, and so one could go on endlessly picking out good points to mention and above all one is impressed with the great pleasure and satisfaction the makers must obtain from the results of their efforts in this their first public exhibition.

(To be Continued)

It is one of the greatest tributes to Art that one gets pleasure in creating its forms and from contemplating the finished products.

S. B.

The Third International Chicago Salon

DR. MAX THOREK, F.R.P.S.

Reviews of Salons are feasts of sweetness, as a rule. As many names are mentioned as space permits and praise is slung with liberal indiscrimination. As being accepted is really a warrant for deserving praise this is not out of order but here we have another viewpoint. Dr. Thorek with the extra critical eye of a member of the Chicago Club, jealously guarding its standards and standing is severely critical. We cannot say whether this is deserved but we know it is not prejudiced and that the doctor is a capable judge.

Be it remembered, however, by our readers that this Salon business is not a soft job for those who foster it, doing all the work and shouldering all the blame. Credit is rarely given. The best is taken for granted. If the hanging committee is very hard to get by it are greeted with howls of condemnation from all over the world. It has been playing favorites, it is trying to be super highbrow, this and that. If it generously passes much that does not meet with specific tastes it has been indiscriminate, lax, lacking in art sense and playing to the gallery.

Notwithstanding which, what hangs on the wall for general viewing hangs for general opinion and Dr. Thorek has given his opinions and the source commands respect. True to the policy of Camera Craft accepted articles are printed without denaturing and the following text is as it came. S. B.

At a soiree, some years ago, I asked my friend, the late Lady de Bathe (Lilian Langtry) what, in her opinion, contributes mainly to the success of an artist, to which she replied as follows: "The first matter of importance is that the artist must know his business; and then he must be able, when he has brought his audience to the highest pitch of appreciation, to make his exit quickly." Sir Herbert Beer-bohm Tree was present at the time, and agreed that the 'Jersey Lily' was right.

The following anecdote by Mark Twain points Miss Langtry's statement. Twain entered a church and was much impressed by the sermon. The eloquence of the preacher stirred his emotions to such a degree that he vowed to deposit one hundred dollars when the contribution box came around. After listening for another half hour, he decided to contribute only fifty dollars. The preacher kept on with his sermon and by the time the contribution box came around, Mr. Clemens whispered under his breath, "I won't give him a damned cent."

My readers might say, "What has all this to do with the recent Chicago Salon?" A great deal, as we shall see.

Lest I be misunderstood I want to say at the outset that I was much impressed with the excellence of many of the prints and that the Salon Committee deserves unqualified praise for their arduous and sincere efforts.

Salon reviews, as a general rule, are sugar-coated propositions. The real 'meat,' the honest criticism which should point out defects and offer remedial suggestions, is only too often lacking. I shall,

therefore, record my personal reactions to the exhibit, unbiased and free from preconceived notions.

It is human to be attracted by the beautiful, fascinated by the worthwhile, and intrigued by the unusual, provided these are served in moderate quantities. Not only does one get indigestion from over-eating, but he may invite a dyspepsia of the brain by overtaxing his mental digestion.

The "Third International Salon of Chicago" suffers from top-heaviness, and too prolonged exhibition—nearly three months!

One may divide the pictures exhibited into three groups: those of excellent quality; many that are mediocre; and those which have no earthly business on the walls of the Art, or any other, Institute. The last two groups acted, in this instance, as a definite anti-climax and detracted from the otherwise outstanding *tout ensemble*.

I cannot lose the impression that, instead of selecting the best pictures and exhibiting them in one room, an attempt is evident to get many pictures (over four hundred) shown in three rooms.

Whole-heartedly interested as I am in pictorial photography as an art, I should have enjoyed reading laudable comments in the daily press. Instead, I was profoundly affected by the fire drawn from the pen of so great a critic as C. J. Bulliet, who among other things, queries, "Is it art, and why?" While he admits the high grade photography, he does not concede it more than "cellar position." Space forbids further quotation from this brilliant critic's observations, with some of which I cordially disagree, but I venture to judge that *one* visit of Mr. Bulliet, in *one room*, with the pick of the prints exhibited, would have had a more freshening and less caustic effect on him than his *four* visits, which he laments he had to make, in search of the "authentic kick."

Miss Eleanor Jewett, one of the foremost critics in this part of the country, also wrote with a pen dipped in vitriol. Too much, too long a time, too mediocre, is, in substance, her lament. In the great maze of pictures she, unfortunately, overlooked the best works of masters (Misonne, Archer, Keighley, Sarra, Capstack, Kira, Shigeta, Pellegrini and others).

It is evident that Langtry was right. The thing was overdone, as to time, number, and space. The 'act' should have been climaxed in one room, and the observer permitted to retire with his brain refreshed and not after he had acquired a *surmenage cerebrale* from fatigue. One would then unqualifiedly endorse the great possibilities photography offers as a medium of artistic expression.

In our progressive effort to place photography among the recognized arts—and, after all, that is our objective—every detracting element must be shunned. Only such prints, therefore, should be accepted which are definitely outstanding and truly works of art,

instead of allowing a vast number to be shown in which mediocrity, and, in a great many instances, obvious lack of talent are only too evident. I believe that the cause of our art can best be served by speaking frankly. We must have constructive criticism instead of a review, such as this, in the stereotyped fashion with chocolate covering, permitting its core to harbor, well hidden, the very elements which should be freely discussed for future guidance.

Were it not for the contributions of acknowledged masters and many worthwhile pictures of newcomers (which were generously and ably represented) the exhibit, for the reasons cited, would completely fail in its mission.

One is impressed with three striking features: First, there were not so many bromoils and process-prints as last year: Second, there was a tremendous drop in so-called 'modernistic' pictures. I found only four examples of definite attempts at 'modernism.' (Thank heaven, the photographic Lipchitzes, the di Chiricos, the Modiglianis and others of their ilk are, I hope, beginning to 'see the light.') Third, the Japanese camerists were well represented by excellent examples of their ingenuity.

In a salon review, it is rarely that one alludes to the work of the judges. Some comment, it seems to me, is not out of place on the work shown by those who 'sat' in judgment. In my opinion, the work of the judges was, in some instances excellent, and in others again, in the language of Shakespeare 'not so hot.'

Another observation may merit thought. The entry blanks of most salons carry, as a rule, the names of the jury of selection. It is a distinction to be a judge on an important salon, and the names of the jurors should be announced. Why this was omitted in the Chicago Salon remains an unsolved problem. The names were announced, in the catalogue, after the exhibition opened, and, I believe, there were some press notices giving the names.

If this review has sown some seed for thought and, above all, if some of the things stressed here serve the purpose of what, I believe, to be constructive endeavor, the cause of photography, as an art, will be definitely enhanced.

MOMENTS OF RAPTURE

Iva Reed

The portals of the universe ajar
I soar away, up, up like an eagle,
The leashes of the winds all thrown afar
I race to yonder clouds, illumined, regal.

I skim the tops of storm-scarred mountain peaks,
Sway, swing in rhythm with the flashing stars,
'Tis thus whene'er I sing with thee, joy leaps!
A heart in tune and naught my rapture mars.

The P. I. P.A. Convention

By SIGISMUND BLUMANN

(Continued from October Issue)

The second day was opened by Mr. Walter Scott who represented the International Photographers Association. A sincere and magnetic speaker who never minces matters and gets his points across without embellishments. The subject matter was of such technical nature that it is hardly the place to enter into it here. The pleasure of meeting the man was important to everyone and he has the faculty of enjoying contact with his fellows.



Mrs. Philip Newberg gave a Reception Room Talk and Selling Demonstration that was a delight. An ingenious young woman of unusual charm, scarcely more than a girl, she brought out bits of shrewdness, keen business acumen, serious facts of human nature that, contrasted with her innocent personality, startled and enchanted the audience. As one delegate said, "That young lady could sell me a dozen 11x14 from any one of a dozen poses by just saying which I ought to choose." And it was a photographer who talked.

Mr. Carl Freilinger being ill and confined to his bed his address reduced to a paper on the Influence of Photography on the Graphic Arts was read by Mr. Van Anderson. It was a discourse full of meat and much credit is due the absent writer and the reader who did it justice in proxi.

In the afternoon Leonid Fink demonstrated The Portraiture of Young Womanhood. Mr. Fink is nationally known as an artist but his incidental talk establishes him as a thinker. His philosophy of the creative faculty within man and its primal importance in photoghaphic portraiture is well worth the reading by professional and layman. It has a literary value. We have been granted the right to print it verbatim in a forthcoming issue of this magazine.



CAMERA CRAFT



If Ralph Young knew only a small part of what he does, if he could do far less than his ability enables him to achieve, if he just came onto a platform and smiled he should still be an attraction. When Ralph smiles the world smiles with him. It is that sort of smile. Sincere, human, contagious. But ranking as one of the nation's greatest illustrative photographers and fully competent to convey his ideas in simple terms as well as to demonstrate them most interestingly, the Young number on the program was one of the headliners.



Philip Newberg is too well known over the length and breadth of this land to need commendation. Personally he is less familiar to the public for he is a modest, retiring individual who enjoys best to work in the quiet of his beautiful Hollywood studio with his charming wife assisting in the business. Serious beyond his years. Simple and outright in manner. A master of modern lighting and posing,—modern in every way. He handled his model as a human being, a studio subject rather than a prop. And a beautiful subject the lady made.

In the evening Miss Kathleen Dougan demonstrated Child Portraiture. With a minimum of words this consummate artist posed children, just ordinary every day children so that their loveliness grew into apparent value before the very eyes of the audience. But there are no ordinary, no everyday children and the fresh imprint of God is on every young face. It takes a Kathleen Dougan to catch that ethereal quality and perpetuate it with a picture.



Miss Dougan is a shining example of the woman in art and business,—of the artist who can bring business methods to serve in winning success. She has achieved in what she attempted by study and hard work and her prosperity has not spoiled her. She looks forward to continual progress and works toward a definite goal.

CAMERA CRAFT



Harold Graves has had a wide experience in photo finishing and his services at the Round Table were of inestimable value. Mr. Graves was, fortunately, able to scale his viewpoint to the average finisher in smaller cities and towns and his advice was of immediate value to members of the craft assembled.

Much more might be said of each number on the program, of each man programmed. If we have seemed lavish in praise it is because praise was earned and, moreover, there is a special pleasure in praising the deserving. To have gathered such talent together was a rare achievement. Not a dull number. Not a delay. Everything was prepared, everyone was ready. And, be it known, the audience packed the little theater, stayed to the last words, and were silent and attentive throughout.

Mr. Richardson reports 101 Studio Owners registered. 80 employees. 15 manufacturers' exhibits. 780 pictures accepted and hung. Think that over as a showing for a commercially bad year and an existant financial stringency. A small convention, perhaps, but remarkable as having gathered from far and near the best of the profession on the program and in the delegation. G. Ed Williams, fresh from his European tours where he had viewed the masterpieces in the Art Galleries and studios, came for the first session and stayed till the end. He was enthusiastic in his interest in the picture exhibit and took an active part in the Round Table questioning appertaining to portraits shown on the racks. Just one example of what the convention meant to one of the profession.

Conventions, we have often stated, have a value to the photographer that can accrue no other way to such an intensified degree. To the public they mean better pictures made by men better qualified to deliver and better able to conduct business. The functions of such gatherings are many but the outstanding effect is of improving a large and important contingent of the community and thus affecting community stati materially.

All that the manufacturers and dealers exhibits deserve in the way of commendation cannot be given space but suffice it to say that they spared neither expense nor pains to show all they had and the men who were in charge were numerous, more than courteous, and aided in every possible way in the demonstrations. A showing of merchandise envitalizes conventions as nothing else can. What is new, standard, usable is a major part of the educational value received by professionals who attend affairs of this sort.



Claud Laval of Fresno has made a big business in a comparatively small inland city, having mainly an agricultural back-country and little manufacturing. In such surroundings and under these circumstances he built up a successful commercial photography establishment based on good work and high efficiency. His talk was devoted to telling how he achieved this and it was most intently listened to and profited by.

The third and last day began with Maurice Hodge's talk on Applied Photography. It is to be wished the general public could have heard his talk. It should have made the realization popular that photographers are serious minded, ambitious business men, artists with a peculiar intimacy of appeal to home life and business practice. Mr. Hodge knew whereof he spoke and carried his points effectively.



The Bear Film Company is probably the largest Photo Finishing concern in the world. Certainly its plant is a marvel of size, efficiency, and modernity. Albert Hansen, the owner, spoke of Photo Finishers' Advertising and gave exemplars of his own publicity. Mr. Hansen, erstwhile College Professor and now successful business man astounded his hearers with the magnitude of the industry which is commonly known only by a small corner of the drug stores. There was nothing didactic in his address. It was a plain talk of one man to his fellow Finishers.

Business meetings were interspersed during the day and at two o'clock Mr. Henry Berger demonstrated the photographing of a bride. A lovely subject, an able photographer, a gentleman approaching a difficult artistic problem with sympathy. The whole was delightful.

The Round Table is now common to conventions and should be most profitable in a large, constructive way.

The Smiles Contest excited an amount of interest that carries over to this time and pictures are being made in numbers beyond estimating, though the first flush of publicity is over. The amateurs are awakened to a renewed pleasure in their hobby and the profes-

CAMERA CRAFT

sionals are learning that an occasional stimulus helps to make the public photographic-conscious and picture hungry.

In the foregoing no attempt has been made to minutely cover so large an affair. Rather has it been my object to give a broad survey of the whole with grateful mention to those individuals who had so much to do with making it a success. It was a success. The after-taste is good. Favorable impressions remain. And the aftermath is in process of formation. This convention had a peculiar importance as time will show.

MY MOUNTAIN THRONE

A. G. Miller

When I've heard machinery drone and
moan
Till I'm sick at heart and my wits
are flown,
Till I'm weary and tired and my thoughts
are flown,
And hardly my hands I see,

Then away where leaves scarce grown
are strown
Over rocks by the mist-clouds known,
High on the peaks by the mist-clouds
known,
Away from the town I'll flee.
I'll seek me a mountain throne of stone
Where realms of blue to me are
shown,
Where wonderful shrubs to me are shown,
Mountain laurel and hemlock tree,

And there on my mountain throne alone,
Where summer flowers by the winds
are blown,
Where woodland smells by the winds are
blown,
As free as the winds I'll be.

OUR MONTHLY COMPETITION

SOME EXPLANATIONS

We received a letter from one interested subscriber who suggests in the form of queries. These may serve as answers. The names published each month in this department are our acknowledgement of prints received from competitors. It lets them know we have received and entered their pictures. The names under the winning pictures show who won and they connect with the picture which won by number. The medals are awarded for the one best print according to our judges in each class and Camera Craft awards the medals. The advanced medal is silver, the amateur is bronze, and both are hand-made by Shreve.

We feel that to enter the minds of the artists and give their explanation of why they made a picture thus and thus or titled it one way or another would be presumptuous. We know that to deal with each picture month after month should exhaust adjectives, split hairs, deal in mass language which would help least those who need it most.

The advice is to live with fine pictures, take time to study them, approach what you do not understand with sympathy and willingness to get the intent and the meaning. All pictures are not meant to tell a story, or to show definite things. Some are merely emotional arrangements of lines, masses, lights and shades. Music that imitates barnyard effects, storms, and so forth, is not commonly of the higher sort. Descriptive music has a place but inspirational music may suggest nothing definite. It is pure art. Abstract art. And those who attend the best concerts learn to feel without insisting on being made to understand.

So, we say, study the winning pictures and instead of rejecting or scoffing, seek to fathom what moved the artist and what impressed the judges.

There are books on art appreciation which we list in our catalog. We recommend them to earnest students of photographic pictorialism. For the asking any reader may have the rules of the Camera Craft Competition. It explains everything except what constitutes a picture as differentiated from a snap-shot or a record.

The demand being so imperative that the competition continue we are very anxious to have every reader get the most out of it. Personally the Editor does not feel himself able or inclined to harrow the English language for terms to explain or analyze pictures. Reduced to words they all come to much the same thing. Certain stock phrases have been stereotyped as readers of such literature know. We have no stencils.

Help us in this competition to help you. Send in your best efforts and put into each photograph some ratiocination. Don't just snap a shutter and be satisfied that because you and your friends are pleased and you have happened on something pretty it is a picture. There is wonderful pleasure in growing to definite picture making with the camera. Anything can be made into a picture: a child or a single tree, a man ploughing or the shadows on a stone wall, a few girders and some sky or an appealing arrangement of weeds next to a fence. The picture is made of what you see but it is made by what is in you. You can put that into yourself with a little study.

In fact when you have arrived your camera becomes worth a hundred times more to you. You get a thousand times more out of it.

To help in this, if to accomplish anything, is the object of this competition.

Competition To Be Continued

The overwhelming majority seem to favor, nay almost demand, that this competition be continued and it shall be so. Letters from many who have never taken an active part pour in and we are astounded at the interest and warmth shown. This should be by so much less your magazine, dear readers, if we did not take you into our council now and then. You have decided.

And while on the subject, let me urge the contributors to make certain that their name and address is on the back of every print. Please put your name in printed lettering as we in this office are sometimes obtuse in reading characteristic handwritings and we wish to get every name correctly.

CAMERA CRAFT



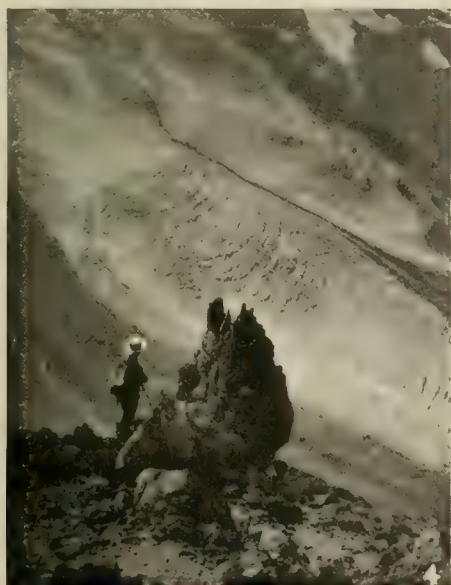
"Enter My House"
Ed. C. Kopp

Advanced Class
Medal Print

CAMERA CRAFT



NOVEMBER
ADVANCED.



SECOND AWARD: "Silk", Allan F. Barney

THIRD AWARD: "Profile Study", Charles Clayton, Jr.

FOURTH AWARD: "The Glacier", Dr. K. Koike

FIFTH AWARD: "Brooklyn Bridge", Dr. M. A. Obremski

ADVANCED COMPETITION

November, 1931

A. F. Barney
Dr. F. G. Brett
Harold Brown
Charles Clayton, Jr.
Dr. Harold Fredericks
Lionel Heymann
Dr. K. Koike
Ed. C. Kopp

Alexander Leventon
G. Levuello
Miss Alvina Lunstedt
Melvin Martinson
Richard H. Menz
B. C. Norrman
Dr. M. A. Obremski
W. H. Orton
O. Pedersen

W. Gleen Rider
M. S. Strawn
Dr. Max Thorek
Leo Tiede
Prof. N. A. Tonoff
I. G. Volpatti
W. A. Watson
Herbert Yautz

CAMERA CRAFT



"Flowers and Sunlight"
Christine B. Fletcher

Amateur Class
Medal Print

AMATEUR COMPETITION November, 1931

Jack Bailey
Roy E. Baird
Joseph Barton
C. D. Bates
William C. Benson
J. Brewster
U. K. Dass
D. M. Davis
J. R. Easton
Dr. Irving B. Ellis

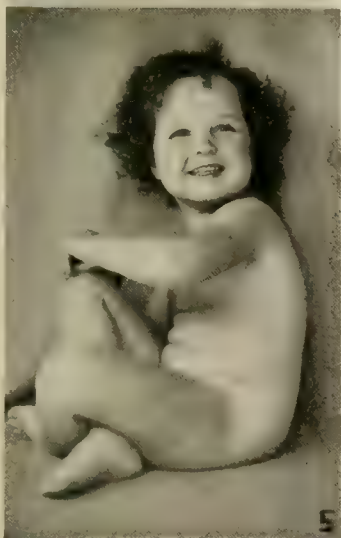
Mrs. W. Evans
Miss F. M. Fitscher
Mrs. C. B. Fletcher
George M. Gerhard
Edward L. Gockeler
Miss Aileen L. Grapensteter
Mrs. Elsie M. Keyser
Guglielmo Landi
Arnold D. Lewis

Miss Edna Markham
George Minga
A. E. Moebis
George S. Mortimer
John Muller
Howard S. Niblack
Walt J. Pfeiffer
Osman Pouce
Dr. H. H. Robertson
Emilie and Carl Romaine

CAMERA CRAFT



NOVEMBER



AMATEUR



SECOND AWARD: "Sunlit Fountain", John Muller

THIRD AWARD: "Behind the Splendor", W. J. Pfeiffer

FOURTH AWARD: "Fishing Boats", J. Y. W. Seck

FIFTH AWARD: "Jean", Elsie M. Keyser

I. L. Rosenheim
Wilbert A. Slack
Otto F. Schmidt
J. Y. W. Seck
Herman Seltz
Mrs. Jean Sharp
John C. Shoupe

W. G. Sipe
Victor Steinbrueck
B. P. Thacker
A. L. Thompson
Mrs. Thos. Veck
Harry Von Heit
Miss A. P. Vanderslice

John H. Voss
Willard Waite
T. K. Wheeler
T. Yoshihara
Miss Calli Youngberg
Peter Yamino
Mrs. Franklin Young



Under the Editor's Lamp



ENGLAND

That so large a number of Americans are members of that great photographic society the Royal and our interchanges of pictorial prints between salons in England and here are so constant would seem to have done something more than statesmen or newspapers have succeeded in doing toward bringing about that Entente Cordiale which exists and shall exist between the peoples of two nations who are related by affinity, consanguinity and common interests.

It therefore earns for itself a place in this publication,—the realization and the expression of that realization that we are kin.

The Pound Sterling has had things done to it and we might be led to think that the edifice of finance has been stupidly undermined, that with her confessed muddling through Great Britain has muddled herself till she is through in another sense of the word. How can the value of a coin affect the stability of a nation that has withstood the ravages of time, the vicissitudes of wars, the Mutanturi of trends and consummations? There is an abstract British brain that towers above commerce. There is a British loyalty, not so much to country as to race, which stays, indomitable.

An Englishman abhors worded encouragement and feels fit to meet emergencies without palaver. He loathes sympathy and prefers to breast the wind for the exhilaration of doing so. We are not called upon to encourage or sympathize with our cousins over the sea because the pound sterling has declined in value. An English gentleman is worth as much today as yesterday and will be worth as much tomorrow.

On the dignified basis of those common interests and common ideals which she and we hold it will be permitted us to say at this time to our peers that the diplomatic phrase, Hands Across the Sea, has been superseded by a feeling which makes it right to say, Hearts Across the Sea.

THE CHICAGO SALON AND PHOTOGRAPHIC ART

The last Chicago Salon seems to have aroused considerable controversial and heatedly controversial comment. The newspaper art critic had much to say of the show and the prints that constituted the showing. His severity was considerably tempered by the fact that he thought the affair and the photographs worth several columns.

The question from becoming one of merit or lack of merit of a particular collection has become sidetracked to the merits of photography as a fine art. The latter has been covered too thoroughly in this magazine and a number of others, by this writer and better men to take time or space to reiterate what has been said upon the subject.

We must animadvert, however, upon the point hinted above: It is not within the right of any critic to make deductions based upon a single instance. We have no way of knowing how good or bad the Salon was. We do know that we saw one of the Salons sponsored by the Chicago Camera Club and that it was a wonderful exhibition of pictures. We say PICTURES. We know that the club has amongst its members many men who have gained the admiration of artists for their work with the camera and that they have a pride in their club, its reputation, and the yearly show it offers the public. It is difficult to believe they threw all their punctilios overboard and permitted incompetent men to rule on the hanging committee or permitted badly selected prints to go onto the walls.

The question is thrown back to being an age old problem of individual and temperamental tastes. The critic did not like the pictures so he kicked the camera in the eye. He found pictorial photographers erring in going outside the scope of photographic art so he damned photography.

There is no doubt that juries have been swayed by novelty to an extent that has blinded them to lack of other merit. What James Doolittle calls Good Showmanship has been allowed to become the show inside the tent whereas it was the Ballyhoo on the outside. A picture may be startling, novel, spectacular, but to get into a Salon it should be a picture.

The difference between a picture made with brushes and pigments and one made with a camera still would be the difference between artists. We have seen photographic pictures that were more genuinely fine art than some of the daubs painter

CAMERA CRAFT

critics have passed to their Salons, yet we have refrained from making the ridiculous assertion that painting is not a fine art.

Plead lack of color, lack of creative possibilities, lack of powers of elimination and additions, comparatively short time needed to qualify, as proving photography is not a fine art and you have the semblance of reason. Superficially so. The retort is that genius is not measured in absolutes. Not by colors, or natural facility. It is a matter of a soul coming out to meet kindred souls in an opus of whatever sort. You meet a picture face to face and if YOU are an artist and it IS a picture, presto, you forget how the thing was made. Camera or brush. The element that determined artistic status began away back of the means of production.

Chicago Camera Club you may have deserved all you got and are getting but if you didn't you have nothing to bother you and if you did be consoled in the thought that the leading newspapers of the second largest city in the United States considered your show mighty important. So carry on.

NOVEMBER THOUGHTS

Winter is premised by the falling leaves;
They swish and eddy in the breezes
Which blow dank sweetness to a watery sun.
The Jasmine, still, of all the garden spoils
Gives richly of its fragrance in the night.
November's threat is writ in sanguine hues
Upon the Maple's foliage and the Elms
Already stand dejectedly and nude.

Where have the roses gone? The blooms
Upon the trees that bore so lavishly
Of fruit? Where is the summer gone?

Erstwhile yourself was young and sang
With voice perhaps melodiously.
Measured by time it was not long ago
You danced to tunes the Panpipes played
Within your soul. Ah, eyes were bright
And lips were red, and muscles strong,
That yesteryear when you were young!

Adown the ages comes Primeval Truth.
Years come, years go, 'tis summer now,
'Tis winter now, and Lo! 'Tis spring.
Man comes and looks about awhile
Seeing the green leaves on the bough,
Hearing the birds their chorus sing,
Sniffs at the rose and lies him down
To vivify for just awhile
The transcient memory of life.

Sidereal bodies,—with each age
A day, each day infinity,—
Come into being, roll in space
For time immeasurable and go
Into the desuetude of time
Which mind of man cannot conceive.

What wonderfully big concepts
The puny brain of man can get
From little seen and far less understood.
One laughs to think how when the shoe
Pinches the foot one kills his God.
How in the little is the greater drowned.

Of all that was, of all that is,
Of all that there shall come to be,
To you, you are the infinite.
Or are you? Shall the truth
Break on a higher consciousness
Some day? My friend, whatever be
That truth, you cannot understand.
And when you've learned and comprehend
You shall not then be here to tell.

Motion Picture Department

News of Interest to Movie Makers

The S. M. P. E. recommend that the 50mm. film be adopted as standard by both producer and projector. With 65 and 70mm. films in the offing such a resolute and final action would dispel doubt and confusion and permit manufacturers to proceed along progressive lines and stimulate trade by relieving the public of fear of changes. It is thought that with an established return of prosperity the 50mm. film will be made standard.

On the other hand Pathescope limited has introduced to the European market a sub-standard machine using 17.5mm. film, exactly half-standard size and the projector with a 200 watt lamp gives a bright image 14 feet wide over a throw up to 80 feet. At 3 feet it projects a 12inch picture.

The 16mm. Board of Trade gives as its estimate that 250,000 amateurs own their cameras and independent authorities base an optimistic opinion on the number of Cine Clubs starting all over the United States to the effect that at least fifty percent of these privately owned cameras are being steadily used, 25 percent used intermittently at short intervals of week ends or events, and the remainder only upon special occasions. Absolute disuse is a negligible percentage.

Of talking pictures there are hopeful things to tell. Over 400 such reels are available for home or non-theatrical use, rentable by the week or for week-ends at dealers in sporting goods, department stores and camera shops. About 15,000 radio dealers are preparing to handle talking machine and television apparatus and supplies throughout the country.

Of interest to the market in which it is so advantageously obtainable is the announcement that Agfa Limited has reduced the price of its Panchromatic 16mm. Cine-Film is cassettes of 40 feet for the Agfa

Mavex 12/6 and reels of 50 and 100 feet at 14/ and 26/ respectively.

The maintenance of present entry tax in protection of domestic industry will make reductions of such radical amounts unlikely in the United States, unless Russian dumping or domestic enterprise make necessity the virtue.

Something of the progress of television may be gleaned from the startling statistics that between 25,000 and 30,000 television sets are in use in this country at this time and an avid market waits for established distribution making common obtention of such sets easy.

The newer, faster emulsions have stepped up consumption of film in a way that has somewhat assimilated the back-kick of the times by making useful hours of the day hitherto prohibitive for shooting, particularly those hours which were at the disposal of most citizens before and after the working hours. There is no time, there is no place, there are no conditions under which motion pictures cannot be made with the Ultra-speed Pan emulsions and at that without extraordinary lighting equipment. The normal lighting of living rooms having proved adequate.

These unrelated facts become very closely knit into the fabric of our interests when we do a little thinking. The woof of our personal interest being in that each statement ties into the individual's hobby so intimately.

A Great Cine Competition

The American Cinematographer Magazine in its October issue announced a contest both unusual and tempting. As official organ for the American Society of Cinematographers, Inc., of Hollywood, it is in a position to do things of this sort in a large way. In fact \$1000.00 will be disbursed. Starting November 1st, 1931, and ending at midnight of October 31st, 1932, the magazine will accept entrants under

CAMERA CRAFT

conditions to be had for the asking or to be found in the October issue as mentioned. This is a contest for amateurs only. No Talkies, just honest to goodness motion pictures such as you can make with your present equipment. Address The American Cinematographer Magazine, 1220 Guaranty Building, Hollywood, California.

Bell & Howell Co. Appoints Sales Manager

J. G. Llewellyn, for the past two and a half years assistant sales manager of the Bell & Howell Company has been advanced to the position of sales manager.

Mr. Llewellyn has been acting sales manager for the past year.

Mr. Llewellyn's first work with the Bell & Howell Company was the reorganization and coordination of the various divisions of the sales department. It was in recognition of his work in this direction that he was promoted to the position of assistant sales manager two years after joining the Bell & Howell staff.

16mm Educational Films for School Use

An even hundred highly endorsed 16mm. educational films have just been added to the Bell & Howell film library, marking a notable advance in the number of worthwhile motion pictures available for school use.

These films represent most comprehensive collaborative work on the part of a large staff of expert cameramen, travelers, explorers, scientists, and educators; and more than three million feet of negative has been drawn upon in assembling the subject material.

Forty-two of the subjects relate to science and nature, and six are listed under what is called the American Statesmen Series, each film of this series being devoted to an outstanding national character such as Washington, Franklin, Jefferson, and Lincoln. Thirteen subjects have to do with as many literary notables or available in 16mm. silent versions in film on Poe, Holmes, Irving, and other famous writers.

Nine films are given over to geographical subjects and seven to industry and agriculture. Among the other films are eight on outdoor life and a five-reel picture on the Life of Christ.

All of the hundred subjects are now available in 16mm. silent versions in film lengths of approximately 400 feet per reel. Synchronized sound discs are being prepared on a majority of the subjects to permit of sound presentation, and some of these discs are already completed.

Agfa Supersensitive Pan Cine Film

The new 16mm. reversible Cine Film was announced as obtainable from October 1st and will be found an added resource for hitherto impossible shooting to consistent users of Agfa products. The new emulsion is said to have four times normal speed indoors or out by which, we take it, is meant by whatever the color quality of the lighting. Latitude also has been built into this emulsion to an extent that will vastly increase the successful averages of the amateur who is not always sure of his apertures. Being panchromatic it is of course color sensitive and in this particular Agfa has always qualified to its utmost claims. The product is not experimental as it has been accepted for the past two years in Europe. You should be able to get literature on this new cine film from your dealer, failing in which write Agfa Ansco Corporation, Binghamton, N. Y.

Shall We Overexpose?

In the last issue we spoke of the preference to be given, if error must be made, to over rather than underexposure. Our attention has been called to a fact which we did not know and accept from its source, that the modern fast emulsions have a greater latitude on the underexposure side.

Allowing for this we still must take into consideration the nature of the subject and the relation of its parts, the predominating colors, and the distance. Deep matters enter here and more than the average amateur is interested in studying. Few care to have a mathematical gauge of the exact sensitivity of the emulsion for any one color in relation to another color. Fewer still care to clog their minds or task themselves to remember such fine discriminations at the time of shooting.

Fortunately for all of us the leeway of highgrade sensitive material is so great on both the over and underexposure side, and the possibilities of development for

CAMERA CRAFT

further compensations so available that the subject is pretty much of academic interest.

Our informant did give a most important bit of information which should serve as a warning:: There is more overexposure than underexposure with Motion Picture Cameras. To which we add that not all finishing plants are equipped to handle Cine Film processing but those that are may be relied upon to get the best and most out of what is given them to work upon.

The resume might take the form of trite advice. Try to expose correctly. Give some thought to apertures and light and color values. The maker of the film has helped you in advance and the finisher will help you after the deed. But do you try to be right.

Lenses

Fortunately for the amateur Movie Fan his lenses are very short focus. This makes sharp images almost automatic and guarantees a flat field in all except extremes cases. But accept the limitations. A lens almost as large as the frame it covers open all the way cannot be expected to do the impossible. It is rarely that one needs an opening over f2 and smaller apertures are advised when feasible. This is where the greatest advantage of the ultra speed film enters. The faster the emulsion the less need the lens be thrown open. The ideal will have been reached when the speed is found in the negative material not the lens. Do not, however, gather that this is a disparagement of large aperture lenses. It is mighty fine to have eighty horsepower and a hundred miles an hour under the hood of your auto though you may never use them. I am all for the best lens, the fastest lens, money can buy. If anyone tells you a lens rated at f1.8 is inferior at f3 to one rated at f3 then tell your informant the f3 lens must be inferior at f4.5 to an f4.5 lens. If the oft repeated fallacy were a truth we should have to own a special lens for each aperture. A perfect lens is equally good at any of its working apertures. And we are happy to say there never was a time when the market had so many, such good lenses and so total an absence of worthless objectives. You get what you pay for.

Processing Films

Take five parts Cleaners Naptha and dissolve in it one part paraffin wax. To this add four parts white mineral oil. Moisten a soft well washed linen or cotton rag with this and when well absorbed into the fibre gently wipe your films on both sides. Or you may use the liquid freely with a mop of absorbent cotton and wipe dry with a soft rag. Be careful not to abrade the surface for scratches are magnified to terrible proportions on the screen. The films, if they were carefully developed, fixed, and well washed will last many years longer with the treatment and will be flexible indefinitely. Moreover there will be less likelihood of the stretch and contraction under different hygroscopic conditions and pretty nearly an impossibility of Tropic Mould.

Cinema Club of San Francisco

The Summer Picture competition brought some notably fine reels before the judges. P. Douglas Anderson, G. Allen Young, and Sigismund Blumann constituted the jury and they voiced surprise and gratification at the quality of the strictly amateur films projected for their consideration. The prizes awarded were as follows: First prize for best picture irrespective of film size, six 100 foot rolls to Truman Bailey; Second, three 100 foot rolls to Guy D. Hazelton. The latter was a 35 mm. picture. Third, one 100 foot roll to C. A. Nelson, a 16 mm. The fourth award was to be for the best 9½ mm. exclusive of other awards and as there was only one entry it gained the prize automatically. This was won by Kenneth P. Grethel. Honorable mentions were accorded to Fred W. Kolb, and R. W. Kerrigan.

Lubrication and Cleanliness

As the cold and wet weather approaches it is well to take heed of certain precautions essential to maintaining Cine apparatus in good condition. It happens that an outfit is carried from sea level and temperate climate to high altitudes where the thermometer is below zero. Have an expert lubricate your camera. The oil you souse on a sewing machine or gun will not do for the delicate mechanism of a motion picture camera. Also open up a while before shooting and make sure your lens is not befogged.

ASSOCIATION NEWS

NATIONAL REGIONAL DISTRICT

North Central Photographers

From October 20 to 22, inclusive, the North Central Photographers Association met in convention at the Hotel Lowry in St. Paul, Minnesota. The program was big time stuff, to use the vernacular with Wilson Warmbrodt of the Baldwin Studios of Fort Dodge, Iowa; Mrs. Charles L. Pyke of the Pyke Studios of Peoria, Illinois; George Daniel Stafford, O. C. Conkling, Will Towles, Harry Elton and J. H. Kammerdiener on the program. With no exception prominent, able, and well liked people who always have something worthwhile to say and know how to say it. What good fellowship exists in the district is proverbial. Needless to state the obvious: It was a great convention.

Sacramento and San Joaquin Photographers

The October meeting was held at the Clark Hotel in Stockton on the 14th and as usual was attended by almost the one hundred percent membership. A special occasion, this, for after one of the most useful talks of the year on costs by Mr. M. E. Elwess, manager of the San Francisco Eastman Kodak Stores all adjourned to the new Studios where our president, Fred Schneider, acted the host to perfection and Rummel Junior gave a delightful demonstration of modern and standard lightings. Mr. Elwess covered a subject of utmost essentiality with thoroughness and succeeded in making business routine interesting. Photographers are not too well grounded on a knowledge of costs and after hearing the speaker will have a greater respect for the bugaboos of business, Gross, Net, Overhead, Interest, Costs, et al, which may be good friends or bad enemies according to what we make them. Rummel has just returned from a course at the Winona School where he seems to have made the most of his opportunities and to have learned even more than was

taught for he brought originality into play to enhance facts. Secretary Burkett, never negligent and always ambitious for the success of the association covered the membership with notices. All in all the Associated Photographers of Sacramento and San Joaquin Valleys are carrying on as they so auspiciously began and President Schneider is as dearly loved in office as the year goes on as he ever was. More power to the men and women and to the cause.

Oakland Portrait Photographers' Association

The October meeting was held in the San Francisco Studios of Coleman and about fifty attended. It was a joint meeting in conjunction with the San Francisco Photographers and that friendly discussion, good fellowship and the entertainment furnished by Mr. Bob Robertson might be enjoyed to the full; no business was transacted. Mr. Robertson tells more and better Scotch stories than we ever heard or read and he tells them well showing a true humorist's sense of light and shade by interweaving pathos and philosophy with the fun. The program over Mr. and Mrs. Coleman served light refreshments and fulfilled the duties of hosts charmingly. It is only due to Mrs. Coleman to say that as Secretary of the Oakland Association she has done noble work, cheerfully and with success. Her efforts to keep things moving were tireless. Every member looks with anticipatory regret to the termination of her tenure of office, which she declares is imperative when she has served to the end of the year.

THE CONVENTION
of the
MASTER PHOTOFINISHERS
is on this month.
Look for news to follow.

Chit Chat

About Our
...Friends...

The New Logan Studios

If you happened to live in this grand and glorious State of California you should have heard of the Schneiders, Fred G. Schneider and Sons. If you lived in that part of the state which is defined as the Sacramento and San Joaquin Valleys and which extends from Marysville to somewhere below Fresno you would know them personally. Fred R. Schneider, Jr., is president of the Photographers' Association named after the district mentioned and between you and me and the rest of the world his popularity is such that he deserves no credit for the big things he puts over. He just has to do a thing to make it right and to make it liked. Well, the firm has moved to larger, more modern, more sumptuous quarters and the New Logan Studios are now on the ground floor at 20 North San Joaquin Street, Stockton. If ever you find yourself in Stockton, unrestrained and unbooked for one of its distinguished institutions be sure to call and see what a real studio is and know in advance that a royal welcome awaits you.

Beulah Ross Exhibition

Over fifty Modern Photographic Prints were shown at the Memorial Museum in Golden Gate Park, San Francisco during October, produced by Mrs. Beulah Ross who recently returned from a trip abroad. The pictures are products of what the lady saw in her travels but are by no means just views. They represent buildings, castles, dungeons, atmospheric conditions, and localities as seen through the eyes of an artist. A wide swath of this little earth is covered by the collection and we noted Morro Castle, Windsor Castle, Heidelberg, Geneva, London, Panama, Freiburg, Versailles and other more

or less remote places in delightful proximity on the walls. It was in every way a most creditable exhibition and we know it helped to bring to the lay public a realization that photography deals in finer things than records.

Louise Bestler's New Studio

The announcement reads,—The Camera Portrait Studio of Louise C. Bestler is now in its new location with larger quarters and better facilities at 2982 College Avenue, Berkeley. Louise has had a large experience in the work she is now making her own and as a retoucher her reputation is founded or much of the best along those lines. She not only does retouching for the trade and individuals but teaches the art to the earnest and ambitious.

Herb Luhn Gets Well

Some months ago the serio-genial proprietor of the San Francisco Camera Exchange sat him down to a light lunch of roast beef, roast pork, lamb, and corned beef with potatoes in three styles and several vegetables. They were served in a plate of hash. Something was wrong with the hors d'oeuvre or the aforesaid serio-genial for he became ill and an operation was performed by which the surgeons removed his stomach. Within the past month having no stomach to feed he loaded his appendix to a result which necessitated amputating that useless cul-de-sac and Herb really was a very sick man. He is now on his feet once more and his friends are happy to see what is left of him about and lively. Seriously speaking, there were many anxious and sincere persons inquiring at the hospital and town is rather lonely for the photographers when Herb is not to be found at the accustomed place in the cosy cubby hole on Third Street. Long may he wave.

THE AMATEUR & HIS TROUBLES

Conducted by SIGISMUND BLUMANN

New Uses for Bleaching Solution

By L. C. Ferguson

Here are a few ideas for furthering the use of the time honored bromide and ferricyanide bleaching solution used in the sulphide sepia toning process. For the benefit of those who might not be familiar with the formula for making the bleach will give the formula as presented in one of the E. K. Co.'s treatises.

Potassium Ferricyanide . . 300 grs.

Potassium Bromide 300 grs.

Water 32 ozs.

One use for the solution is in the re-deeming of over-exposed prints. A piece of cotton is wrapped tightly around the end of a small pointed stick and this swab is used in applying the solution locally to the parts of the print needing reducing. The solution is applied to the WET print, and care must be used in its application. It eats in quite rapidly and must be checked by dousing the print in clear water. If used in reducing faces on kodak prints, etc., it would be advisable to add a little extra water thus reducing its action somewhat, making it easier to control the reduction. Hold the print so the excess solution, if any, will run onto some portion of the print where its action will not be noticeable, such as a white dress, sky, or the like.

For blocking out commercial photographs, etc., a solution of beeswax or paraffin in gasoline is first prepared. Exact proportions are immaterial so long as the solution is fairly strong. This is applied with a camel hair brush to all parts of the print that is not to be blocked out. When the wax solution is dry the prints are immersed in the bleaching solution until the background, or whatever it might be, is bleached out white. The wax is removed with clean gasoline.

The bleach can also be used to advantage in removing stains, foggy edges of

prints, brightening up the whites of the eyes, etc., on enlargements; in fact, there are hundreds of uses for the solution in the handling of prints of all kinds. A little experimenting will doubtless suggest many ideas.

Color Plate Photography with Photoflash

The Photoflash lamp has some very real advantages in Color Plate photography. The greatest advantage is that each lamp represents a unit of illumination which may be definitely counted and multiplied as the subject may require, whereas daylight and even flashlight powder are more or less variable in the amount of illumination which they give. Thus when the number of lamps required for a certain type of subject has been determined, it is possible to repeat any number of times with other color plate exposures and obtain exactly the same quality of result.

For the information of Photoflash users and amateur photographers generally, Agfa Ansco recently conducted some tests to indicate standard exposures for two standard types of subjects with Photoflash lamps.

Two types of typical subjects were selected—first, portraiture, and, second, a group of five people. It was felt that these two types of subjects would be the ones in which there would be the greatest amount of interest, but of course many other subjects, including still life and commercial subjects, can be photographed in the same manner with the same factors.

With all Photoflash subjects it was found that the correct filter to use with Agfa Color Plates is the No. 0 Agfa Yellow Filter. This is not one of the listed Agfa Color Plate Filters, but is one of the regular Agfa filters for general photographic work and chiefly used in connection with orthochromatic material. It was found to be the correct filter for the Agfa Color Plate with the Photoflash bulb to cut down

CAMERA CRAFT

the sensitivity to blue. In what follows, it will be understood that the No. 0 Agfa filter was used in each instance.

Portraiture—Conditions: Light walls and background as usually found in the average home. White reflecting surface 18 inches square used on shadow side.

Distance between object and flash 3 to 4 feet, one lamp required.

Distance between object and flash 5 to 7 feet, two lamps required.

Distance between object and flash 8 to 9 feet, four lamps required.

Distance between object and flash 10 to 11 feet, five lamps required.

These exposures are with the lens open at time; stop F:6.3. If the camera permits opening the lens to F:4.5, the number of bulbs used can be cut in half, since stop F:4.5 admits twice as much illumination to the plate in a given time as stop F:6.3.

Group of 5 People—Conditions: Same as in portraiture above but without reflecting surface on the shadow side, as this is not called for or so practical in groups.

Number of lamps required as follows:

Distance between object and flash 4 feet, two bulbs required.

Distance between object and flash 6 feet, three bulbs required.

Distance between object and flash 7 feet, four bulbs required.

Distance between object and flash 8 feet, five bulbs required.

Distance between object and flash 10 feet, six bulbs required.

The above exposures, as in the case of portraiture, are with the lens open to F:6.3, and if the lens permits opening to F:4.5, the number of bulbs required can be cut in half, for the same reason.

The results by these exposures are very beautiful, producing a nicely balanced color plate showing the wonderful possibilities for home portraiture and home groups by Photoflash.

Do You Take Care of Your Outfit?

You are fully competent to keep your camera and accessories free of dust and to see that the lens is clean. Do you do it? But you are not competent to care for the inner parts. Do not monkey with your camera. Experience has proven to me that, with almost negligible exceptions,

the repair men doing business in every city are not only reliable but reasonable. The class of men who go into photographic repair work seem to be a happy, honest lot who enjoy their work and take a pride in workmanship. One mistake made by doing a delicate job yourself will cost more than all that needs be done to and for your outfit in a year if left to those who know how. My practice is to keep my photographic apparatus as nearly new as possible, to take camera and lens and shutter to an expert twice a year whether anything develops or not and have them looked over and adjusted. This I do at the beginning of summer and again when winter commences. My shutter works true to its timing, my lens is always right, and I have never found myself afield without perfectly working outfit. The cost has averaged less than two or three dollars a year. There is a sore spot in my memory of a time when I tried to take my shutter apart to do a little home adjusting. When it came to reassembling the parts,—well, it ended by gathering up a handful of oddments and putting them in a box. The expert put them together and supplied a screw or two which had been lost. There are times when economy is extravagant. And no camera needs such knowledge in repair and adjustment like the Cine. Be saving where you can save but waste no time and money on expensive economy.

When Is a Print or Negative Fixed

When a bit of film, left with whatever is being fixed, has turned clear and an additional five minutes or even ten are allowed you may be sure the emulsion is fixed. If the hypo bath is colored or alkaline you may be fairly sure the negative or print will be fixed in another way, fixed beyond reclaim for developer carried over into the hypo or exhausted hypo may clear the negative but it leaves a stain that defies after treatment.

A Warning

If you keep your camera carefully housed in its case and carry that case close to your body be careful to let the lens get the outer temperature when using the outfit. Note whether there is a moisture fog on the lens before you shoot. We have known many a good shooting to be spoiled by a misty lens.

CLUB NOTES

Forthcoming Exhibitions

Third Rochester International Salon—December 4, 1931 to January 3, 1932. Address Rochester Salon of Photography, Memorial Art Gallery, Rochester, N. Y. Closing date November 7, 1931.

Twenty-fourth Scottish National Salon. December 12th to January 2nd. Address George J. Hughes, F. R. P. S., Salon Secretary, The Studio, Bridge of Allan, Scotland. Closing date November 9th, 1931.

Los Angeles Pictorialists Annual Salon—January 1 to 31, 1932. There will be no entry fee and the prints are to be returned free of cost. Closing date November 1, 1931.

Fourth Annual Exhibition of The Amateur Photographic Club of the Hong Kong University. Open to all amateur photographers. Address the Honorable Secretary, H. K. U. A. Photographic Club, Hong Kong, China. Closing date December, 1931.

Philadelphia International Salon. March 26th to April 11th, 1932. Address Philip N. Youtz, Secretary Philadelphia International Salon of Photography, 76 South 69th Street, Upper Darby, Penna. Closing date March 12th.

Second Annual International Salon, Camera Enthusiasts of San Diego, California. April 15th to May 15th, 1932. Address Miss Florence B. Kemmler, Chairman of the Salon Committee, 3150 Logan Avenue, San Diego, California. Closing date March 25th, 1932.

The World's Fair in Chicago in 1933 is very much in advance of this time but should be kept in mind with each and every outstanding print made and when exposing for future salon pictures.

Japanese Camera Club of San Francisco

This group of ardent pictorialists will hang its regular semi-annual exhibition of members' prints from October 22nd to about the same date of the current month. The club gains in membership and fosters ambitions to an extent that has been evinced in winning international awards and acceptance of prints in the Salons of the world. The collection on the walls as this goes to press is representative of what an alien people comparatively new to our art can do by hard work, deep study, and an undiscourageable will to achieve. Beginning with comparative few members and very modest imitative efforts to duplicate the pictures they were taught to consider as desirable they have reached the point where they originate and surpass. The Japanese have arrived most nobly. The great patternism of Japan with its exquisite sense of placing and linear perspective has been infused into their broadened culture and combined with western aerial perspective. They are beating us in atmospheric effects. It is earnestly to be hoped they may not be misled into adopting our sometime too persistent an indulgence in questionable Genre and anatomical still life. The show now on exhibition

is so rich in really emotional appeal, in technical excellence, and it shows such a sense of abstract beauty that it were a pity to find the serious minded artists had been inveigled into holding beauty in contempt for no better reason than that it is beautiful. One has the right to call a spade a SPADE in art as in conversation or literature but as we have said before, we speak overmuch of spades.

Cleveland Photographic Society

Our School of Photography will have its first session Friday evening, November 6th, at 8:15. It will run approximately 30 weeks. Following is a partial list of subjects to be taken up.

1. Cameras and Lenses. General discussion of different styles, sizes and types of cameras and their advantages and disadvantages. What adjustments should be included. Classes of lenses used on amateur cameras.

2. What and when to photograph. Lightings, soft, harsh and medium. Relation of light to class of subject and time of day. Use of topographical maps.

3. Plates, films, papers and slides. How made; their uses and relation to subjects. Selection of types of papers for various classes of negatives and results.

CAMERA CRAFT

4. Chemicals, their characteristics, and uses. Functions of the common photographic chemicals. How to mix solutions, how to keep and use same. Systems of weights and measures.

5. Lenses, their classes, errors, use.

6. Developers and development of plates and films.

7. Printing on P. O. P. papers.

8. Enlarging on rapid papers. How to construct an enlarger, and how to use them.

9. Table-top photography and various types of artificial lights.

10. Intensification by toning, mercury, bichromate, etc.

11. Reduction, mechanical and chemical.

12. Lens testing, focal length, speed, etc.

13. Pictorial photography.

14. Lantern slides by contact and reduction.

15. Copying, Lighting; choice of material, etc.

16. Color photography with screen plates.

17. Special classes of photography; sport, newspaper, aerial, scientific, etc.

18. Color, color filters and panchromatic material.

19. Money from photography.

20. Use of exposure meters.

Our School is open to members only. There is no additional charge for this activity. Dues include everything the C. P. S. has to offer. If you are already a member come Friday evening, November 6th, and sign up for the entire course. If you are not a member but are contemplating joining, better not put it off.

Los Angeles Camera Club

Here is news. A Photographic Club that functions photographically. What the Cleveland Photographic Society has done for professionals as well as amateurs the Los Angeles is going to do equally well, we are certain. It is heartening to find the clubs centering more and more on photography. A peculiar strength lies in such activities. For one thing it crowds out the purely social members who are hunting for a cheap place to dance and play cards and it gathers the true enthu-

siasts back into the fold where they can pursue their hobby without extraneous noises or incompatible tastes conflicting. We are hoping President James S. Lawshe will keep us informed of these classes and we know our readers will want to have the news as it comes. The October showing of the Welch collection of etchings gave the members an opportunity of seeing one form of graphic expression which of all others is most like good medicine. The etcher knows how to eliminate unnecessary detail to get effects. Something the photographer would do well to study.

Toronto Camera Club

There are new officers and new policies in this sterling club but the old spirit and the work well done by those who preceded the present administration must remain as an example and a power. There are noble traditions for old Toronto to cherish. The Salon over and relegated to the past the next activity occupies the minds of those in office. More power to them.

Camera Enthusiasts of San Diego

Late in September this active group of pictorialists elected officers for the ensuing year. President, Fred Beidleman; Vice-President, C. Eldon White; Secretary, Miss Florence B. Kemmler; Treasurer, Miss Ruth Kilbourne, and an executive committee consisting of Dr. Roland E. Schneider and H. G. Broadwell. There is a standard to maintain which the officers will strive to keep high as ever. We expect much from the San Diego contingent. Their next Salon opens on April 15th and continues to May 15th of next year. It is urged that the men and women whose fine work has made other Salons successful will send of their best to the San Diego enthusiasts and help in making the exhibition movement so that every corner of these United States may offer its inhabitants an opportunity of seeing and aiming to produce the best in pictorial photography.

CINE CLUBS

Activities of Motion Picture Clubs
may be found under motion picture
department.

NOTES & COMMENTS

The New Eastman Kodak Store



T. O. BABB
Pacific Coast General Manager

The latest addition to the chain of Eastman Kodak Stores was opened to the public during September and marked certain innovations in arrangement and a decided conformation to the popular taste for clear space, visible stock, and availability of service. Mr. T. O. Babb, head of the Eastman Kodak Company in the west and directly in charge of all stores of Eastman Kodak Stores, Incorporated, on the Pacific Coast was present and in deference to Mr. M. E. Elwess, local manager had his son and the Los Angeles store manager fly to San Francisco to pay their respects.

Mr. Babb is a favorite wherever he is known. His quizzical smile yet direct manner and all-time sincerity have endeared him to those who are on the payroll and

to those who buy and materialize that payroll. On the coast he is an institution, as firmly founded as photography.

Mr. Elwess is comparatively a newcomer who left Los Angeles to take the management of the San Francisco store. His ability in an executive capacity is best proven by the showing of the books and the merit of the service. His merchandizing faculty is known to the public by a contact both pleasant and advantageous. He knows how to be dignified yet democratic.

Looking at the store from the outside one is impressed by the modern treatment of marble, metal, and glass. Plain to severity but a placing of details that should delight the patternistic pictorialist and certainly will satisfy the ultra sim-



M. E. ELWESS
San Francisco Manager

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Exterior of New San Francisco Store

plicist in architecture. Even the sign carries out the idea and preserves the unities.

The interior is a square expanse so artfully proportioned that the immense floor space seems cosy, homey, inviting. The plate glass showcases line the sides to a perspective point. The floor is beautifully mosaic, there are nooks with benches for the tired shopper to rest and delightful rooms for projection and Cine exposition.

The mezzanine is wholly charming including the young lady who greets one and directs to the desired office on the floor above.

The first floor is devoted to offices and certain stock rooms and here, too, the personnel will make the visitor glad he came. Mr. Elwess will be found, not behind impenetrable partitions or closed doors but plainly in sight, ready to welcome you.

The larger stock rooms will probably never meet the public eye but they are commodious and in good hands. The new

Eastman Store in San Francisco is all in all just what it should be, just what you would want and expect it to be and thanks to Mr. Babb and Mr. Elwess carries out the tradition that San Francisco "Knows How."

This elaboration of the subject is due not only to the good-will the men in charge have earned from us, for every manufacturer and dealer honors us in a heart-warming way with similar feelings and these feelings are returned in all sincerity, but because we are on the spot. We are situated in this city by the Golden Gate. Also and no less because we consider this to be a monument to the dignity and importance of photography. Such an establishment must impress the public with the vital importance of photography in general, with the esthetic influence of it as an art and with the prosperity of the craft that can support so fine a store.

Pregnant as the spirit that exists within the trade itself is the wholehearted way in which other stores in the same line sent flowers and letters of felicitation and other

CAMERA CRAFT



Interior of the New San Francisco Store

dealers in photographic goods visited to personally express their admiration and best wishes. The time is past when one shop thrives by what it takes from another. The effort of industry is now to increase the number of consumers, to increase the consumption. Nothing can do this so well as fine fitments, luxuriance without vulgar display. And we feel certain that not alone the Eastman Store will prosper even to a greater degree for this elegance but will stimulate the business of its fellow tradesmen.

Therefore you are reading and seeing what we consider an epoch-making event in the history of San Francisco and the photographic retail business. It is worth the space and well worth your time and attention.

Agfa Plenachrome

Plenachrome film differs from ordinary film in many ways. To the eye it is the usual emulsion superimposed on a red understratum which washes out in the process of development and fixing. In use it has tremendous speed and latitude and

has been hypersensitized at the red end of the spectrum so that the greens and yellows and at least a part of the red will take in snap shot work even without a ray filter. Plenachrome may be had in roll-film or film-pack at a slight increase over the ordinary and we prophesy will supercede the latter as its qualities become known.

Dallmeyer Lenses

The most difficult things to write about are those for which praise must be inadequate due to the limitations of individual proficiency in language and which seem so little to need praise. Dallmeyer lenses have been the standard of excellence for generations. An objective which leaves the factory must be perfect in every minute detail. The present Telephoto series is astoundingly fine and fast. An Adon delivers perfect negatives at $f4.5$ and the formula has been so computed that neither length nor weight are objectionable. Write now to Herbert and Huesgen, 18 East 42nd Street, New York, for the Dallmeyer Book.

CAMERA CRAFT

Meteor Photolight Company

Do you know the Meteor Photo Light? It is especially designed for amateur motion picture workers and lacks in none of the essentials which might as well make it useful to professionals for smaller sets. The Nitro-photo lamp gives a strong but well diffused light which with modern emulsions is conducive of reduced exposures as against any previous filament lighting. There is a ventilating feature that will appeal to the user in home use. The company make no extravagant claims and their conservatism in no way makes their product less tempting. Learn about the Meteor Photo Lamp by writing to the Meteor Photolight Company, 4121 West Warren Street, Detroit, Michigan.

This same company also offers a high power double arc lamp finished in white enamel and guaranteed unqualifiedly which sells complete with table stand and a dozen carbons at \$13.50 and with a floor stand at \$3.50 extra. This is a startling price for merchandise of this order and should make it imperative for every motion picture and still enthusiast to equip himself.

Kenngott Cameras

A new outfit to the American market is noted in Kenngott cameras equipped with Laack lenses. Details are not at hand but the appeal seems to be on quality not price and we urge our readers to get data and specifications on what looks like a very worth while product from the agents, Leonard F. Kleinfeld, 146 West Street, New York.

Gundlach Manufacturing Corporation

If you ever planned getting a fine lens or several special purpose lenses and hesitated on account of the cost turn to the Gundlach advertisement and feast your eyes on a pagaent of prices. Anastigmats, Portrait, Wideangle, Telephoto, and every sort of lens made by the well known factory of Gundlach. Also Korona cameras and accessories at unheard of prices. Some at less than half cost. Write for catalog promptly for the offers are to be withdrawn as soon as surplus stock has been sold. The Gundlach Manufacturing Corporation, 739 Clinton Avenue, South, Rochester, N. Y.

The Baby Ikomat

Time was when one flattered a camera by comparing its size with that of a cracker box or small drygoods case. As efficiency in cameras grew the size seems to have shrunk and now we have a Zeiss achievement which is an inch taller than a package of cigarettes. It is a marvel of talking points. Press a button and it springs into readiness. Best of all it takes pictures $1\frac{1}{4}$ inches by $1\frac{5}{8}$ using any standard vest pocket film and is equipped with a Novar f4.5 lens of two-inch focal length. Consider this outfit and know it sells for \$15. Remember, too, it is made by Zeiss.

Illingsworth Plates

Glass is still the favorite with some eminent workers and Illingsworth emulsions are enthusiastically hailed as great by those who would use no other. The Ortho Superfleet is rated at 700 H.D. The Lightning at 1400 which is fast even as modern speeds go. The Panchromatic Fast Process Backed has a fine grain, is free from halation, and gives good, plucky deposits. You should write to the Medo Photo Supply, 323-325 West 37th Street, New York, for particulars.

Wollensak Wide Angle Telephoto

The Cine Velostigmat 15mm. focal length and a speed of f2.7 gives an angle over 60 percent wider than the 1-inch focal length thus enabling the amateur to work in restricted places hitherto prohibitive. It is guaranteed to cut sharp from closeup to infinity and is so designed that it offers no interference with turret turning. The Wollensak Optical Company, 658 Hudson Avenue, Rochester, N. Y., would like to tell you more about it.

New Foth Derby Enlarger

With the Central Camera Company, 230 South Wabash Avenue, Chicago, back of it you need not hesitate to accept the claims made for the new Foth-Derby Enlarger especially designed for use with Foth-Derby, Leica, and other negatives up to 1 by $1\frac{1}{2}$ inches. It has a splendid lens which delivers clear enlargements up to 7 diameters and the lamphouse is so well ventilated that the negatives are never endangered by heat. Inform yourself of this instrument and other items offered by the Central Camera Co.

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Keystone Movie Camera

You can now buy a spring motor driven, 10 foot capacity, motion picture camera with an f3.5 lens, film footage register and audible signal for \$35 or the same make of instrument handcranked for \$12.50. Who can find an excuse nowadays for not owning a movie camera? The Keystone Manufacturing Company stand back of their product and urge you to see the equipment at your dealer's counter or to write them if you fail in this. They are at 288 A Street, Boston, Mass.

Willoughby Bargain List

A bargain from Willoughby is as fully guaranteed to be according to specification and to give satisfaction as any item supplied by the firm from its regular stock. Moreover a Willoughby bargain is a bargain in fact. The list number 1031 is now available and you are advised to write for a copy. It offers opportunities which never could have meant so much to prospective buyers as in these times. The items comprise cameras in the still and movie sorts, lenses and general equipment and accessories. Willoughbys, 110-112 and 114 West 32nd Street, New York.

Victor Smokeless Flash Powder

The established Victor line of Flash Powders and Flash Guns and Lamps are still favorites with amateurs and professionals, and naturally so when it is considered that the Smith family have staked their skill and integrity on the merit of their products. Your dealer will supply you or write James H. Smith and Sons Company, 1229 South Wabash Avenue, Chicago, Ill.

The New Perkins Lamp

Here is an efficient lighting apparatus using 500 watt T20 Nitro bulbs. It has every advantage that bulbs offer, every convenience that can be built into such a machine at any price though it sells complete with stand and diffusing screen, but without bulbs for \$50. The etched aluminum reflectors are perfect. It comes in a substantial fabric cord carrying case built to hold in place all the appurtenances. You will be interested in the printed matter offered on this item by The Photogenic Machine Company, Youngstown, Ohio.

Memphis Photo Supply

In the advertising pages you will find a list of bargains offered by the above company that will appeal to you. Motion picture enthusiasts should not overlook this opportunity. Write to the Memphis Photo Supply Company for a complete list of bargains. Their address is Hotel Peabody, Memphis, Tennessee.

Hauff Chemicals

From beyond the memory of the present and previous generations Hauff Metol was much like sterling silver. It was specified in the buying. G. Gennert, Inc., was the American agent then and is now. The Hauff standards still are maintained. Hauff Metol, Amidol, and Glycin are now obtainable in 5 pound packages at \$21, making the pound cost \$4.25 which is an unheard of price for these imported developing agents. G. Gennert, Inc., 20 to 26 West 22nd Street, New York, invite you to write for their Mammoth Bargain List.

The Heidescope

Is stereoscopic photography reviving? It would seem so for Burleigh Brooks is featuring the ultimate in such apparatus in the Heidescope. Made by the same establishment that has the honor of manufacturing the Rolleiflex you may know the instrument is all that one could wish. The camera is self contained, has a reflex focusing finder with an accessory F:4.2 lens and is in every way equipped with the best. Write for particulars to Burleigh Brooks, 127 West 42nd Street, New York, N. Y.

Defender Veltura

The confirmed and unchangeable users of Defender products will be happy to learn that Veltura may now be had in four new surfaces. DL is a velvet grain white with luster; DM, the same with matt surface; EL, the same as DL but in buff, and EM the same as DM but in buff. These new surfaces are also obtainable in Artura Iris. The warm blacks of Veltura are too well known to need extolling here. It is assured that this notice will prompt photographers to completing their stock with that wherewith satisfaction and profit must accrue.



OUR BOOK SHELVES

Conducted by G. A. YOUNG

Modern Photography, Publishers William Edwin Rudge, New York. Cloth \$4.50, paper \$3.00. 8"x11½", 120 pages.

Our list of "Annuals" devoted to photography has grown considerably of late and we now welcome the third addition within a year. Happily we find no sign of "growing pains" as each new arrival meets with an enthusiastic reception.

The word "modern" is so often carelessly and loosely used that it seems essential to define its scope in connection with the present volume. Possibly we may be somewhat behind the times in saying that for many people the word "modern" in connection with art is only a synonym for crazy, for a more general appreciation of the newer artistic conceptions is noticeable. However if such a group still exists in numbers we can hear them say upon viewing this book: "Why this can't be 'modern' photography—these pictures are good." In other words the extreme is not over emphasized here although all of the types of photography such as the Photogram, the Montage photograph, negative printing, Solarization, etc., which are not so generally understood or recognized, are represented in what seems to us a proper proportion.

About 100 pictures are reproduced in excellent half-tone on a high grade of coated stock. A feature of the volume which we believe will prove particularly helpful is the brief comment which accompanies each picture explaining the special virtue which caused its selection, the intention of the artist in its creation, or some other relevant attribute.

Mr. G. H. Saxon Mills contributes a sound discussion on the aesthetics of photography, and Mr. C. Leeston Smith a review of present day technical apparatus.

The volume is a special number of the Studio magazine of London, published in this country as The Atelier, which fact

alone is a striking commentary on the rising status of photography as an art form. **The Year's Photography**, published by The Royal Photographic Society, paper, \$1.25.

We were agreeably surprised to find, upon opening our copy of The Year's Photography, that this year the pictorial section of the volume has been printed in Photogravure, a process which does much to retain the tonal values and brilliance of the original prints. It's great to meet an old friend and note progress and improvement.

As a group the pictures do not give any dominant impression of change in style or subject matter from last year's volume, but all uphold the high standard that would be expected of a selection from the annual salon of the Royal Photographic Society. The Natural History section also contains much excellent work which is obviously placed in a separate category entirely on the basis of subject matter and not from any lack of artistic merit. To pick just one example, Mr. E. C. Halford's portrait of a comically heart-broken Cocker Spaniel has an emotional appeal that should earn it a place in any pictorial group.

Mr. Bertram Cox, Mr. J. Dudley Johnson, Mr. Oliver G. Pike, and Mr. Olaf Block all contribute interesting discussions of various aspects of the salon.

Henley's Twentieth Century Book of Recipes, Formulas, and Processes, published by Norman W. Henley Co., of New York. 809 pages, cloth bound, price \$4.00.

It is almost impossible to exaggerate the wide scope of this book. It gives the formula and process for almost every conceivable compound in common use, dealing impartially with the composition of cement in one section and perfume in another. About thirty pages are devoted to photographic formulae and processes. This book should make a "Jack of all trades" out of anyone.

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REG. U. S. PAT. OFFICE



"Twas the Night Before Christmas"

Charles Clayton, Jr.

VOL. XXXVIII NO. 12

PRICE 20c

Founded 1900

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A Descendent of Wellington
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CAMERA CRAFT

A Photographic Monthly

».....«
SIGISMUND BLUMANN, EDITOR

Claus Spreckels Building, San Francisco, California

FOUNDED MAY 1900

XXXVIII

DECEMBER, 1931

NO. 12

Marcus Adams

By ALEXANDER LEVENTON

Illustrated by Adams Prints



I remember having read somewhere a few years ago about Marcus Adams, having been asked to give some idea as to how he produces his marvelous pictures of children. "The first thing to do, said Mr. Adams, is to focus properly. Then I insert the plate holder, take out the slide (and sometimes I forget it!), press the bulb and the rest is done in the darkroom." It is as simple as it is true. I had the great privilege of meeting Marcus Adams last summer, and a most wonderful unique opportunity of seeing him at work, and I must frankly admit that there is nothing what-

soever that I could add to his own "Description" of the procedure. One can talk of methods of an averagely good worker, even of one of talent, because methods are results of their experiments, their efforts, their experience and their desires or aims. A genius has no "methods", he just does it better than everybody else, despite the fact that he does it the same way as everybody else. How does Kreisler produce his beautiful tone? He tightens his bow and draws it across the strings of his violin and this is exactly what we all do. His "methods" are the same, the results very much unlike!

However, we always expect to find out some "secrets" from the great masters of our art of photography and so we shall try to satisfy our curiosity by a visit to 43 Dover St., the house "At the Sign of three Studies", Marcus Adams, Ivonne Gregory and Bert-ram Park forming the triumvirate.



The World Beyond
Marcus Adams

CAMERA CRAFT



The Young Artist
Marcus Adams

CAMERA CRAFT

The first feeling upon entering Adams' studio is one of great regret of having been born more than ten years ago; dolls of all varieties, paper monkeys climbing up wires, balloons, trains, funny faces, a little pond with tiny ducks, swans and what not, toys—automatic, moving, stationary and otherwise, and finally a big thing looking like a "Punch and Judy" theater, inside of which you suddenly discover two large and fast anastigmat lenses. There is a handle back of the camera which can make these lenses "look around" in any direction; up, down, right or left, just like Eddie Cantor would do with his eyes. The plate of course remains vertical at all times. His negatives are only $4\frac{1}{4} \times 6\frac{1}{2}$ in size and always "sharp"; the diffusion is introduced by some softening device in enlarging.

During the sitting a girl—assistant is behind the "theater" changing plates. She has a pile of plate holders beside her, dozens and dozens of them, and you should see the speed of her operations! Why, it sounds like several typewriters in a busy office. The "magician" himself with the bulb as the magic stick in his hand and his little friend in front of him are having the grandest time of their lives. The little fellow hated the idea of having his picture taken, but oh! this is so different, this is what I call fun! Why, the picture-part of it is forgotten long ago, that wonderful man Mr. Adams has so many marvelous things to show you, so many fine stories to tell you, you never notice how he makes you turn around anyway he wants, how he makes you look wherever he wishes, how he makes you laugh, or makes you look so curious, so thoughtful and always so delightful, how he even puts your arm wherever it should be and it stays there, because you are fascinated by his words and actions at that moment, it's all so wonderful, it's just too bad that some twenty or thirty plates have been exposed already, when you thought the picture-taking hasn't ever started yet!

His lighting system is very soft, diffused and at the same time very powerful. A row of bulbs all along the cornice, just below the ceiling covers the entire length of the wall behind the camera and extends to about the center of the right wall. The bulbs are alternating blue and white and their glare is softly diffused with frosted glass, such as is used in bathroom windows. It softens without cutting off any intensity. The exposures must naturally be very short and every little amount of light must be utilized. A more concentrated source of light is supplied by a powerful quartz lamp and another of mercury vapour. A dome of light just above the sitter's head supplies an additional "touch" if necessary.

But how about his "secret"? Yes, there is one! It is his extraordinary gift to induce the little ones to give an outward evidence of their inward minds, his ability to discover the child's true and

CAMERA CRAFT



John, Son of Mayor Watts Russell
Marcus Adams



"Sampson"
Marcus Adams

distinctive personality, and it is all just a natural outcome of his love and understanding of children. All shyness, reserve, self restraint, perhaps even a certain amount of fear, which are so delicate in a child, all melt away at the warmth of his amazing, sparkling personality, and the child's trend of thought, it's true character and true beauty open up freely, sincerely and ingeniously.

But that is not all! To produce a perfect likeness of a child is fine, but to accomplish *pictures* which are a source of joy to all of us, to produce works of beauty and inspiration, to create *works of art* is truly great!

He is a man of thorough art training combined with the artistic instinct of a genius, an artist with an entirely subconscious feeling for perfection of composition, tones, spacing and even for things which some still insist on calling "technique" and which all contribute to the great beauty of his pictures, and with all this an artist of dominating, distinctive personality!

The Commercial Photographer of Today

By HERBERT BRENNON

Illustrated

(Continued from the November issue)

Having made such broad statements of what the modern Commercial Photographer can and does do it behooves me to offer a few concrete and specific instances illustrated by convincing examples. The pictures shown with the present text and what has appeared in our previous installment should be acceptable, at any rate as demonstrations.

In older times commercial work meant only one thing to the photographer and his client,—needle sharp definition, much minutae, as much as could be gotten on the plate, and hard as nails prints. Those prints. Ah, the shininess and black and whiteness, and unyielding hardness of those prints. Even the hardest boiled factory superintendent would not accept them today. But consider the conditions under which commercial photography was practiced a quarter century ago. Think of the lighting. It had to be daylight or flashlight and often the latter was prohibited by factory or other rules and sometimes daylight was so sparse that bright sunny days were imperative. Then take into consideration the material with which the poor men worked. Slow plates, colorblind for the most part, lenses not offering any help. There was a time when the prints had to be made on albumen paper. Solio or nothing. Daylight required for printing, then toning and fixing and not infrequently finding mealy prints called for a new batch and new solutions. The gold precipitated, the albumen developed bacteria, the fixing faded the impression. Them was the days. Not!

What, then, have we now to offer in contrast?

The Commercial Photographer is not just a skilled craftsman. He has given time and thought to sufficient art to make his prints sufficiently esthetic to appeal to all classes, even the refined. He has studied advertising sufficiently to make his prints selling factors. He has taken counsel with the engravers so that he can produce what they can reproduce on the metal.

And as to the materials. Consider the large aperture anastigmats of today and the ultra speed emulsions. Lenses that work sharp at f3.8 and plates and films that give fully exposed snapshots in

*Hosiery or Magazine?**Ralph Young*

dark cellars with a few electric bulbs. The flash powder is not as obsolete as you may be asked to believe. There are still very fine powders and very able men who prefer them. But also there are arc flood and spotlights, Flash Bulbs that are safe in a powder mill, even magnesium ribbon devices that fold like cigarette cases and fit the vest pocket. The Commercial Photographer no longer walks to his job like a packhorse. In a decent automobile he travels to and from the appointed place carrying adequate equipment which virtually assures perfect results at the first try.



Radio Intrigue

Kaufmann and Fabry

The prints are made by contact in a few minutes and the enlargements up to any size as quickly. They still are on glossy paper, often squeegeed to glassy smoothness but occasionally they appear on matt paper which reproduces just as well and looks better at first sight.

A commercial print nowadays is almost pictorial. The appeal is built into every feature of it. Unless it be catalog stuff and then, even then, the photographer has studied points of view and angles so that accuracy and clarity do not suffer for the attractiveness put

in for good measure. The commercial photographer, if you please, is not only a highly skilled artisan but sufficiently the artist to produce pictures if need be.

And nowheres as in advertising photography are the requirements for art so imperative and so exalted. Study the patternistic arrangements, the appealing realism. A ham sandwich, a salad, a cake, are so naturisticly shown as to make the mouth water. The entirety by every device of art and handiwork first hits the beholder in the eye, then holds, then convinces.

The skill of the commercial photographer of today has made it unnecessary for salesmen to travel with carloads of samples. It has almost made it unnecessary for salesmen to contact hitherto essential though unprofitable locations. Pictures sell. The salesmen have found closing and filling orders simplified.

The greatest advance made by the commercial photographer has been along the line of fulfilling his mission, of filling his place. When prices were low and the mind of the craftsman dwelt on his half filled stomach he has only a little inclination to think of the customer's needs. Needs! They were his own. The clothes were getting shabby, the creditors were becoming urgent, the family were almost in straits. Came an era of the workman being worthy of his hire and all this changed.

Now, we take it for granted that the equipment shall be complete and the operator efficient. The main issue is that the photograph as delivered to the customer shall tell the story he is trying to get across to the public, that the picture shall sell his goods. And the modern commercial photograph does the job. The modern Commercial Photographer knows how.

I may stress this price item but the whole proposition is based on profits. When commercial photography became a white man's business white men entered the profession. In all respect to many fine old men who were an honor to the craft in the olden days let me still remind them of what they had to contend, of how little they could show for even a good year, and ask them to quote to themselves many a complaint they made at the time when they were active.

It is impossible to inveigle a big man into a small place and if he should err into such a place it would be impossible to keep him there. Men like Kaufmann, Steichen, Garabrant, Moulin, Ralph Young, and the host of internationally known commercials artists could not be maintained with office boy emoluments. I am including illustrative photographers in the dignified category of Commercial Photographers, you will note.

(To be Continued)

The Spirit of Art in Professional Photography

LEONID FINK

Leonid Fink is a young Russian artist who has transplanted himself in this country and he thrives, an exotic combination of old world artistry and ideals and American energy and progressiveness. I can vividly recall a Salon hanging where I served as chairman of the hanging committee. Fink followed us from picture to picture listening to the deliberations and at the end of a strenuous session thanked us for help and instruction unwittingly given, assiduously gleaned from much talk, some of it in heated debate.—S. B.

The first department from which human endeavor or human activity receives its course for performance is in the human mind. There is not one jest of human life which does not first register in the brain of man. There is not one evidence of things seen, and also things unseen, which was done without a forethought. There is no profession or science in human activity without the control and action of human thinking.

A chair was never made unless first designed and made within a human brain. There is no invention of any kind which was not first pregnant in the brain of man. As I said before, there is no human endeavor or accomplishment without mind. When we recognize this law we find ourselves inside of a chamber, which is equally designed as an electrical transformer. Anyone who becomes aware of that, will naturally, become reliant on that transformer and do his creative work under its supervision.

Education for any profession or science, or any education of any subject in general, is merely the second chamber where the law of mind's supervision was already transmitted.

People with intelligence who accept the law of the government of mind, usually, give themselves unto the first chamber of the performer of mind-activity, and such people become creative minds. After being evidenced of the point of the presence of mind in every profession, we can easily see and analyze our own profession and its relationship to mind.

Knowledge in portrait photography work to most of us is merely transmitted by others and which we merely execute. Of course, such a thing is almost mechanical and when things are done in a mechanical way they have no great value, as does a thing created in the first place by mind. The finality of such mechanical performance becomes a common article. Now just imagine the width and capacity and the scope in which we work in our own

CAMERA CRAFT

studios, creating portraits of people who are constantly animated, constantly subjected to mind changes and sense changes; subjected constantly to the intervening changes of human emotions.

Imagine if you closely observed your own mind, your own feelings, your own worries, your own reactions, and closely analyze the rapidity of their moving within you, how you will immediately face the most startling world in which you merely were a medium subject of a government ruling you.

Now visualize how much interest and how much knowledge we could enjoy in making our business observed by other human beings who radiantly live a mind life and its various emotions, and for you to have the opportunity to hear yourselves with a purpose of recording them. If you stay along side the camera merely recording a graphic element before you, and not a subject of a human being, you will get a graphic subject but not a human.

A human being is consisted entirely of elements in vibrations and you standing along side with the camera must forget a graphic element, and be atuned to the response of all these vibrations, which, of course, have been prompted by your subject's reactions in a facial expression, and will be very evident to you when absorbing the vibrating elements of the subject. Before the camera becomes part of your operating performance you will find yourself in the most interesting realm of work.

Imagine the expressions of two women; one who has just announced her engagement to be married; the other one who is on her way to the court house to file a divorce. Analyze the expressions of these two women and you will naturally see some difference.

Imagine a man who is happy at home, running a fairly successful business, moderate in his demands of life, and compare his attitude and facial expression with those of a man who was out all night playing poker and drinking, and has no knowledge of a tranquil home life. Imagine the expressions and attitude of a man whose life and work is confined to art and music, with an executive of some industrial plant.

With intent strength in using our minds we are capable of releasing an enormous volume of creative substance. This alone will unquestionably prove to be an absolute law of valuable experience registered in every minute of our existence.

We are capable of conquering subject matter without any effort on our part if we only enter the idea within ourselves to urge contact without mental capacity.

Everything visible which appears to our vision first, without our effort, is recorded in our minds. This first admission proves that the entry is possible. After we acknowledge *that*, and we know

we have the possession of it inside of our minds, we can immediately begin to work and to assimilate that possession as an actuality. For instance, we see a flower; we see its color, and its shape, with our eyes first. We have that flower already in our minds. If we close our eyes we still can see the flower, see its color, and its shape. This proves that the flower has already taken possession and is placed inside of our minds. If we are going to intently think about this flower, not looking at it long enough, we will memorize it like we memorize a piece of poetry; as we remember a face with which we have been in contact for sometime and then that particular person departs for other parts of the world, or dies. We remember this particular person's tendencies, characteristics, looks, and still that person is not with us, as this flower is not with us, but at the same time they occupy a certain space in our minds.

We analyze problems; we respond to reactions; we respond to the contents in reading a book; we respond to music, and we respond to human contacts. In atuning ourselves to human contacts and respond with all of our inner energy to every mind and sense, we will observe all of these things, and in so doing we will detect that current variation of two reactions lodged inside of one individual. Here is another instance: You resent a person, you admire a person; you are indifferent to a person. All this, I repeat, is decided evidence of presence of substance reactions. All the aforesaid sufficiently illustrates the width of scope and the unmeasurable amount of material which presents itself when you approach a person or a person approaches you. By that I mean, when an individual comes into your studio he brings a world with him, or with her. When you realize that you are immediately aware of that person you are interested how this particular individual will act or react in your presence. You also have to watch your own reactions every moment in order to watch the person, and combining all the senses, putting them at rest or alive you will radiate that something which many people call "Personality".

Now, personality! Let us define personality and see what it consists of, and you will see how you develop personality from a mere receptive sense of self recognition of powers possessed within ourselves. Personality is that which constitutes a group of character distinctions of a person. There is no imaginary trickery to create in a certain period of time a non-receptive person into a receptive person. In other words, you are capable of disturbing elements lodged within a certain person present, awaken dormant senses lodged in him. The performance is extremely easy by a mere approach with that person to his instincts or perturbing thoughts of the day. He will immediately open his eyes and near himself to you about contacts that dominates his thoughts.

CAMERA CRAFT

There is not one living individual in the world who has no problems, no responsibilities, no worries, and no hidden feelings, so there is no person in the world to whom you couldn't apply the method already analyzed. In getting a person awake to his senses and thoughts you immediately get an expression, and that expression is recorded on his face, and the expression of the face is all that you need. It is entirely up to you, to your own intelligence, to comprehend the direction and the nature of expression.

In making this method an essential routine in your work, you will develop a keener sense of knowledge of people; an easier way to talk to them, and an easier way to make negatives of them. Your work will be different and individual, and naturally become recognized as more valuable, and that is the best way of getting good prices for your work.

LIGHT DENIED

Bert Leach

If I should never see the dawn again,
But grope my way amid the rayless
gloom
Of blindness, till death seal me in a
room
Not darker, only narrower—not in vain
Would be these visions branded on my
brain
By Joy's fierce hand: broad fields of
clover bloom
Threaded with bees, like shuttles in
a loom—
Clear sunlight shot through slanted
streams of rain—
Quick wheeling swallows—wavering flight
of crows—
Shadows of branches on a white-
washed wall—
Tracks of wild rabbits in new-fallen
snows—
Children at play with marbles, tops,
or ball.
Though these I'd have, yet do I fear my
tears
Might dim my pictures of my earlier years.

Something More About That A. A. A. Exhibit

By SIGISMUND BLUMANN

(Illustrated)



The Stairway
R. Dresel

With Mr. Harding it was my privilege to help judge the exhibition of which that gentleman wrote last month. The privilege extended to sharing a responsibility with so able a man and being permitted to pass upon such excellent pictures.

I should like to comment somewhat upon the A.A.A. and its projector, and its members. The prints spoke for themselves, the individuals should be spoken for. It is their due.

The University Extension courses in Photography were conceived with doubt and instituted with timidity. P. Douglas Anderson undertook the teaching responsibilities

with other, less tangible responsibilities added. He was to instruct and also to compel his classes to learn. He was to take complete charge but also he was to popularize the course so that they might warrant continuance.

The pupils needed no forcing. They wanted to learn. They came in most encouraging numbers. They stayed through the first course and demanded an advanced series. The classes grew numerically and improved technically and artistically. Graduating, they were loath to sever the ties that had bound them together as a class and to their instructor. They organized the Andy Anderson Alumni Association. That was the name they chose and it is the name for which the letters stand. A delicate tribute to one who has earned it. A graceful acknowledgement from those who feel the urge to pay their dues.

The exhibition with which Mr. Harding dealt so interestingly and to which you will permit me to refer with comments from another viewpoint, was not merely creditable as a showing of pictorial prints. It told of what success a University could bring to an art by recognizing its importance and the rights of the general public to getting broad cultural and intensive artistic training



A Graceful Pair
W. L. Paxon

though they had not the means, time, or opportunity of pursuing the regular courses. It bespoke the desire of men and women to express themselves graphically with pictures and the sufficiency of photography as a means to that expression.

Those classes are conducted regularly each year in San Francisco and Oakland and they are growing. Perhaps other Universities will learn from the success of the University of California along this particular line to do likewise. Photography is no longer merely a craft by which to earn or a hobby with which to play. It is a cultural factor in

everyday life. It is an almost indispensable hand-maiden of the sciences. Moreover, it has an influence on society and its institutions that is not less real for being subtle. The family portrait, for instance, gives each generation the honorable consciousness that it had grandparents and that they were of human aspect.

Since the foregoing was written the A. A. A. has hung another exhibition at the California Camera Club, I am informed, and those who attended vouch for a degree of excellence that maintained the high standard established by the show of which these articles speak.

Of course there are outstanding individuals who with superior talents, or better opportunities, or more leisure, or whatever other causes carry off the honors. Mrs. C. B. Fletcher will be recalled by the readers of this magazine as a frequent winner of medals and awards in the monthly competitions and not a few of the Eastman competitions brought her substantial prizes. To a natural sense of the pictorial she brings an unconquerable persistence, industry, and willingness to profit by criticism.

Roland Calder, W. L. Paxon, James Brewster, Paul and Doris Aller, and the group of ladies who not alone make pictures but are active and enthusiastic in the offices of the club call for mention and praise. Helen Forster, a secretary who takes her job seriously and conducts the correspondence in a most businesslike way, Mrs. Evelyn

CAMERA CRAFT



"Day Dreams"

G. Allen Young

Curtis who is also prominent in the California Camera Club, Mrs. G. Elwood Hoover who has been resting on her laurels this little while, and last because he happens to be president at this writing, Roderic Pearson, and past-president G. Allen Young, both of whom have made real pictures and are making more from time to time.

Perhaps it might be a graceful and appropriate gesture to return to the man who made the club possible, whose labors inculcated the skill and art which made for such exhibitions, and whose patient instruction ever leads his classes to better and better output. P. Douglas Anderson is a pictorialist with many salon honors. His labors for the betterment of others in recent years has made him appear but seldom with his own prints, but as the University movement in photography gains in momentum and runs somewhat on its own steam he will, no doubt, again be seen at the national and international salons.



The Confab
James Brewster

SPOTLIGHT

Alex R. Schmidt

So long he'd been a shabby Mercury,
His drab wings trailing from street square to square,
He bore his pack so unobtrusively,
That no one saw the ancient carrier.

The day's dull round he went from sill to sill,
With spoils for store and shop, master and man;
Gray conjurer of joy and grief and thrill,
An old, indifferent magician.

Then came his moment, centered on the stage,
Wide as his city, in the rush and flood,
For one brief day he was a personage;
A giant figure in the glare he stood.

Men met and in a fever spoke his name,
They hailed him as a hero for a day;
Then life moved on: a workman, bent and lame,
He plods, more wearily, his lonely way.

A Detail of Projection Printing

By CHARLES A. HARRIS

Time was when we made large negatives and contact prints and the tips passed along related to printing frame technique and workers were impressed with the need to trim, trim, trim until, by reason of which, one frequently ended by reducing a large print to one comparatively small. This went on until we got a new point of view.

An attempt to make new converts to projection printing is almost irresistible for the advantages are obvious when once understood but we shall instead call attention to a detail of manipulation that I never happened to see mentioned—at least in connection with up-to-date projection printers.

Horizontal enlargers are sometimes provided with tilting easel-boards and when using vertical enlargers, the sensitive paper can quite easily be tilted, in each instance for the purpose of correcting convergent lines in the negative. When the paper is thus tilted the desideratum of course is good definition and the instructions might read: focus somewhere about the center of the image and then stop down for definition. This will work very well if the correction to be made requires only slight adjustment. On the other hand if, to secure parallelism, the tilt of the easel-board must be considerable, it will be found difficult to adjust the focus and secure passable results even when stopped down to F32. And imagine making several dozen enlargements with that stop.

This last problem I recently had for solution and experiments showed that if the paper and the negative were tilted or inclined in *opposite directions* and to the *same degree* the lens will function normally at the usual working apertures of F.11 or F.8 with even definition throughout as good as the original negative. This applies regardless of the adjustment necessary to correct the fault in the negative.

It is perhaps unnecessary to state that, as such negatives usually converge from the bottom upward, the top of the negative should be nearest the lens. The edge of the paper corresponding with the top of the negative will also be nearest the lens so that when finally in position the negative and the paper will form two sides of the letter A. Depending upon the apparatus used it will be necessary to devise ways and means to tilt the negative as well as the easel which carries the paper and to measure the angle of both that these

may agree. This last can easily be done by using a wedge-shaped piece of cardboard.

I am sure we all like to work out problems with such interesting details. As to the practical side it is always well to be prepared and may save the day when some pesky job must be delivered and approved.

Making Photographic Holiday Cards

By SIGISMUND BLUMANN

The first step is, of course, to resolve to do the thing. The next is to do it. There is nothing harder in making a photographic Christmas Card than in making a photograph. The devices are numerous and have been generously exploited. Nearly every October or November issue of *Camera Craft* for the thirty odd years of its existence will give you a complete library on the subject.

Simple prints with hand-lettered sentiments. Double printed pictures with the text masked in from a negative made in copy of a typed, press-imprint, or engrossed original, picture negatives lettered in India Ink or with the design and text etched or scratched out, using a sharpened file end, or at worst just an appropriate photograph in a neatly lettered folder. All are at your behest.

My eldest daughter sent her friends what seemed to have pleased them greatly. It was a copy of an old English print. A snow scene. A stage-coach and four coming full speed into an Inn Yard and snow over everything. The Innkeeper and his guests are all there to welcome the newcomers and it very evidently is Christmastide. This reduced copy was $3\frac{1}{4}$ by $4\frac{1}{4}$ and was printed on Haloid Parchment. There was a full inch margin and by masking properly and double printing from a paper negative made by drawing a holly border in India Ink on thin white paper the spirit of the occasion was carried out. Identical uncoated paper was obtained from the Haloid Company at a nominal cost and the paper house made it into envelopes to fit. The picture was hand colored a few each day with one of the several brands of water colors on the market,—photo colors since transparency is a necessity and the border was touched up with green and red ink and a common pen.

A friend who has less time used Eastman Translite and by clever manipulation, interposing a sheet of black paper to avoid printing to the third or fourth page produced the novel effect of the same design on each two sides of her fourfold greeting. Translite is coated on

CAMERA CRAFT

both sides and what you get one one side of the sheet you get in reverse on the other. The 8 by 10 sheet was folded over once then across once more giving a four leaf or eight page folder 4 by 5 in dimensions. On the first page was a picture of the family Christmas tree probably taken the previous year. This was of course repeated by nature of the paper on the reverse side. The next leaf was blank and the next has the text, black on a white ground made by writing on plain paper, using this as a negative to print on glossy contact paper and then using the glossy print as a negative.

Another friend used Crystal Stipple, a pebbled, sheen surfaced paper of rare beauty and produced a simple card folded once with pictures on front and back and sentiment letter-press imprinted, probably by a neighboring printing establishment on the inside or non-emulsion side.

If you have kept your files of Camera Craft or your local library has them on file you will have a veritable encyclopedia of the subject and will be overjoyed to find you do not have to be an inventor or a professional photographer to make your own Christmas cards, and very beautiful ones at that.

WINTER WOODS

By A. G. Miller

The winter woods stand bleak and bare,
 Outlined against the sky.
But yet 'tis fair to wander there
 Where fallen leaves do lie;
To breathe the softly stirring air
 And tread the yielding ground—
See sunlight throw a ruddy glow
 On brown leaves strewn around.
Shades of violet, gleams of gold,
 Half-averted glances hold.
Greys and greens the boles enfold,
 And mosses quaint and rare.

O, some would seek a day in June,
 While others sigh for May;
Some would sing beneath the moon,
 Or dance the nights away.
But give to me a winter wood—
 Soft sunlight on the ground—
For surely there it should be good
 To toss the leaves around.

God on Earth

SIGISMUND BLUMANN

A TINY needlepoint of light
Shines through the panoply of night.
It is a star
So far, so far
That ages counted as a day
Can hardly serve in part to say
How far it be.
Yet I can see
The rare effulgence of its ray.

A Man was born in Bethlehem
To teach all men and salvage them
From sin and death,
And though His breath
Was stilled these many centuries
His lessons, in the streams and trees
One still can hear
With inner ear
When the poor soul makes inquiries.

Oh God! Thou hast been good to man
When from the infinite he can
A star observe,
A Son deserve,
And gain from Thee the power to grow
Both great and good enough to go
To heights supreme
And live the dream
Of Christ's Salvation here below.



OUR MONTHLY COMPETITION

This Month's Showing

We rather expected a weak collection of prints so near to the holidays but the pictures came along pretty close to standard and not discouragingly few in number. With characteristic loyalty to their magazine and persistence of character certain contributors may be depended upon every month. Dr. Thorek, for instance, missed only once in several years, and that due to an oversight rather than an intention.

The Fort Dearborn Camera Club sends of its best. An example to other clubs and to individuals who do not send at all or throw a few culls into an envelope. There is an excuse for those who live where exhibitions bring no advancing influences but when workers capable of the best risk their reputation by submitting inferior prints they are not doing themselves justice, not treating their fellow workers with respect, not being true to their magazine. I say your magazine and mean it. However you accept the statement in regard to the text you must concede these competitions are so much yours that its quality is wholly in your hands. That it is run for your pleasure and benefit. And that your vote has perpetuated it.

This is not scolding. Far from it. We are talking things over and you'll have something to say on the matter in your own way, no doubt. You want to know about this proposition and you shall be told.

Last month Mrs. Christine B. Retter won the medal in the amateur class with a flower study that for once compels us to say that the picture lost in the process of reproduction. Our engraver is an artist and almost always puts on the metal what he finds on the paper. Our printer is as jealous of the showing on our pages as we are. So the illustrations are pretty apt to do the picture justice. In fact one famous English pictorialist took the trouble to write us that the reproductions of his prints flattered the originals. That was high praise and extreme courtesy.

The Fort Dearborn Camera Club is carrying off many of the honors. We seem to have lost the enthusiastic support of the Japanese Camera Club which erstwhile won so frequently. Can it be that an access of Salon honors has weaned them from the tamer emotion of winning local honors? We hope not, but if that be true propose to awaken them to the stimuli of our monthly competition which has, perhaps, brought them to the point of their present high standing.

To you all we say Come on in. The water's fine. More pictures. Better pictures. Every month, win or lose. If winning were easy there should be no distinction. If the proper spirit move you you will find there is fun in trying, trying again, until you achieve a medal. Do not be satisfied with anything less. Do not be dissatisfied because you get no award at all. The fun of the hunt is not in the kill but in the hunting,—if you are a true sportsman.

The Clubs Recognize Our Competition

As an example of how the true amateur spirit moves to creativeness we are happy to offer the Fort Dearborn Camera Club of which body from five to eight members send prints regularly and whose average winning of one award or another is about forty percent. This month Heinz Timm wins the Silver Medal with his "Pizzicato." A print of finer handling cannot be conceived, for not only is the technique good but back of the immediate human interest aroused is a constructive arrangement and a composition that will delight artists. The triangular and curved structure of the picture delights the eye. F. Y. Sato, of the San Francisco Japanese Camera Club could have been moved to second by no less a print than Timm's. Sato's "The Lantern" is to our mind one of the outstanding prints of the year. Dr. Thorek's picture probably affected the judges as exploiting too prominently a reiteration of bulbous posteriors. Otherwise we can see in it a masterly depiction of a subtle subject. A. E. Tomlinson's charming decorative piece, "Napping" has its faults but carried the jury by a strength that must be felt and cannot quite be explained. The last two gentlemen are also representatives of the Fort Dearborn Club. Chudanoff's study of an old lady happened on a particularly good month or it might have achieved a higher award.

CAMERA CRAFT



"Pizzicato"

Advanced Medal Print

Heinz Timm

ADVANCED COMPETITION

December, 1931

Edward Andres
Dr. Melville Anthes
Alex Bahnsen
Jack Barsby
Otto Bellman
Nikolas Boris
Boris Chudadoff

Charles Clayton, Jr.
William Clive Duncan
Ottile Du Pue
Dr. Vincent Edmunds
Mrs. Charles K. Ellis.
Dr. Walter Everson
Miss Matilda Finck

Hugo L. Fischer
Patrick M. Gerald
Henry Grossman
Ig. Albert Harris
Mrs. G. Elwood Hoover
Dr. Hjalmar Jensen
Sorab J. Kharegat

CAMERA CRAFT



DECEMBER.

ADVANCED



SECOND: "The Lantern," F. Y. Sato
FOURTH: "Napping," A. E. Tomlinson

THIRD: "Whence-Whither," Dr. Max Thorek
FIFTH: "Un Vieill Savoisienne," B. Chudanoff

T. Kobyashi
Dr. K. Koike
Pierre London
Dr. Pedro Masonne
Andrew MacKinsall
I. Kojimoto
M. P. Kinney

Mrs. Frances Namorand
Dr. M. A. Obremski
W. H. Orton
O. O. Pederson
W. Glenn Rider
Harold Rogers
F. Y. Sato

Dr. Max Thorek
Heinz Timm
Arthur M. Tomlinson
Prof. N. A. Tonoff
J. L. Vetchell
Osmond Wendell
Miss Harriet White

CAMERA CRAFT



"Composition in Circles"

Amateur Medal Print

Mrs. C. B. Fletcher

MATEUR COMPETITION

December, 1931

Mrs. J. H. Allen
Mitchell W. Allen
Roy E. Baird
Joseph Barton
J. E. Brash
Howard E. Brooks
Roland Calder
H. S. Crockett
Miss Mildred Dean
W. D. Ellis
Mrs. W. Evans
Mrs. C. B. Fletcher
Allen Fraser
Edward L. Gockeler
Philip H. Grant
Harold O. Grauel
Mo. I. Harris
Miss Harriet Iverson

Harry Jackson
Dr. Louis Kent
Mrs. Elsie M. Keyser
W. K. Kirkwood
O. M. Liang
J. W. MacBride
Walter MacAdam
David Manz
Pedro A. Maralit
R. Melrose
H. C. Miyamoto
A. E. Moebis
John Muller
William Narahara
Michael I. O'Brien
Dr. H. J. Overton
G. A. Peake

J. E. Pulliam, Jr.
Dr. H. H. Robertson
Emilie and Carl Romaine
Rev. F. J. Schellhase
Arthur P. Selleck
N. P. Smith
Lloyd Thompson
Elmer T. Trevors
Heinrich Ulmann
Oscar J. Unker
Miss A. P. Vanderslice
Miss Susie Maud Ward
Mason Weymouth
G. W. Wing
Julius A. Winsberg
Walter E. Woestman
Thomas L. Wolf
Pedro Yacke

CAMERA CRAFT



DECEMBER



AMATEUR



SECOND: "The Road to Beyond," R. Calder

FOURTH: "The New Ball," M. W. Allen

THIRD: "Disembarking," M. P. Smith

FIFTH: "Selma," David Mann



Under the Editor's Lamp



Greetings
and Best Wishes
to All Our Friends.



ONCE a year it is the happy privilege of every one of us, here in these offices where we make Camera Craft for you, to join in the usual greetings. Not so usual, either, for we have always maintained a peculiar relationship with our readers, advertisers and all those with whom we have relations. We are an intimate aggregation amongst ourselves and in connection with all of the world contacted through the magazine.

OUR friends are loyal and sense the feelings that actuate us. Our enemies if any, and God grant they be few, fall away promptly and do not disagreeably evince themselves. We live peacefully and peaceably and strive to be serviceable. We feel we have succeeded in building a business that is human, helpful, profitable to those whom we serve as to us who have the privilege of serving.

WITH a peculiarly sincere qualification we therefore wish you, every one and all



A Merry Christmas
and a
Happy New Year.

CAMERA CRAFT

Dollars Department Store Pictures

There are two separate and distinct envaluations of a portrait. One is the estimate made according to relative merits of the pictures, the other is based on the taste and judgment of the buyer.

If a portrait made in a Department Store for a dollar, exposed, developed, printed and mounted by volume and speed methods fully satisfies the buyer it is useless for the legitimate studio to try to convince that person that a twenty dollar picture is what he should choose.

To boycott a department store for making photographs in competition with exclusively photographic concerns is no more logical than to boycott such establishments for selling drugs in competition with druggists, furniture in competition with furniture stores and so forth. A Department Store is constituted to cover all demands according to its own will and its possible profits.

But it is possible and it is wise, and most of all it is imperative that the studio photographer prove to the public that his twenty dollar prints are worth twenty times what a department store print is worth. It is imperative that the photographer teach the public why and how one portrait is worth one dollar and another twenty. Value, service, choice of poses, all enter into the educational campaign.

The woman who is happy in a ten dollar coat made of the same material and cut to the identical pattern, trimmed alike, one of a thousand advertising by these similarities that it is a Basement Store Job Lot, is not a likely customer for the Made-To-Order Garment Establishment.

But perhaps she may be educated to the refinements of clothes and cultivated to wanting a garment made to her measure, becoming to her type, and of an individuality that would not make her one of a procession of cheap mannikins walking the streets with a replica of what fifty other women to the block are wearing.

It is not up to the Department Store. It is up to the Photographer.

Fortunately most of us feel that our face, if not our fortune is still the most precious thing we have to show to our distant friends and to leave for posterity to judge. We want a Custom-made portrait. We think our face worth twenty dollars of attention, skill, art.

Even my face is worth more than a dollar to me though my enemies might be elated to see me limned as the Basement Store Studio Machinery would do it. But I'm wise. I have seen them doing it and what they produced. If I cannot spare twenty dollars I'll wait till I can and get a real portrait.

Why Don't People Buy More?

Of course the main reason just now is because they haven't the money. But we are constantly told that they are not getting the money to spend because they do not spend it. In other words, employers are firing help because there is not sufficient work to keep them all busy. It would seem that this would tend to increase the non-buying contingent. Accepting the original cause as a lack of public buying we may inquire pertinently as to what brought about the disinclination to spend money.

Now this is addressed to the employee and will please the employer but were I to devote the space to addressing myself to the employer he might not be so well pleased.

One of the reasons why I do not spend as much as once is that most of the sweetness of buying things has been spoiled. The salespeople haven't been pleased to see me, to wait on me, to help me, to please me. I often interrupted their conversations with one another in the shops and not infrequently have had to demand attention. When they did wait on me it was with lordly condescension. They deigned to let me have the goods and plainly showed they felt the annoyance of having to serve so poor a creature,

Salespeople haven't looked or acted as if they were happy to be where they are. Let the employer look carefully in an effort to discover if perchance the reason was not in his treatment of them. I like to deal with happy persons.

There has been too much bally-hoo and stimulation. Birthdays, holidays, Christmas, have been overworked to such an extent that they have become sordid exploitations. Spending has been impelled and compelled and the joy of gift buying has been advertised into a painful duty. Too much of this sort of sales pressure begets unusual buyers' resistance. We assume a coat of mail for self protection which makes us impervious to even the normal influence.

The human body can be immunized to even poisons by continual use. Too many sales, inducements, price slashes have calloused us to their attractiveness. We shall need a period of staple goods at stabilized price to develop once more the confidence that the thing we can buy today for half was not a swindle yesterday at full price.

Of course the stock market debacle occurs to the reader but somehow that falls flat, for less than twenty percent of the public know how to buy a stock or bond.

CAMERA CRAFT

Are eighty million persons out of the hundred millions suffering from the indiscretions of twenty millions? If that be so there is something radically wrong with our democracy. I refuse and refute such a premise. It savors too much of an argument for Bolshevism.

We may need a five day week and a six hour day but we also need sixty minutes of real service in each of those six hours and full six hours to each of those five days. In pay whereof the worker shall need a hundred cent dollar without involuntary taxations for this that or the other pet charity of the employer or his executives.

In a word we need fair play amongst and between all classes. We shall awaken, perforce though suddenly, to a realization that the Golden Rule is not so much idealism as practical sense. We have tried everything, let us give this Golden Rule a trial. It may work.

JUNE IN NOVEMBER

Summer and flowers! What of these things?
They are not here. You dreamed they were
And from the dreams choose to infer
That buds will bloom and birds will sing.

This is a world of winter chill.
The blighting wind is swooping down
With snow and ice. Grim Nature's frown
Furrows the vale and scars the hill.

There is no cheer, there is no sun,
There is no argent sky above.
In all the world there is no love.
When night-time comes the day is done.

So take the real, believe the true
Nor hope to make your spirit feel
There is a state you call ideal.
The facts, poor fool, are mocking you.

* * *

Up from the south there comes a breeze
Rich with the oleanders' scent.
Rosy the east, when night is spent,
In copper gilds the waking trees.

A lonely bird chirps for its mate
And hears with joy the sweet return
Of liquid notes. The meadows burn
With varicolored flames and Fate

Ordains the hills shall smile in green;
From icy slumber wake the streams
And merrily recount their dreams
To listening water-sprites, unseen.

The rolling panoram of Life
Unfolds in gorgeous pageantry;
The summer sun casts streamers free
Athwart the azure. Earth is rife

To deck herself in colors gay.
And I, poor fool, still choose to feel
That joy is mine and dreams are real.
For this is still my summer day.

Motion Picture Department

Your Cine in the Winter

This is written where the sun is supposed to shine every day in the year. It doesn't happen to be true even in the best parts of California, but we can say without qualms of conscience that there are at least three hundred days a year when at some time the sun shines and we are free from snow and sleet, always.

The latter is not an unmixed blessing. I for one miss the beauties of a good eastern snowstorm. One evening it was my pleasure to stand in a well heated room in the suburbs of Chicago and watch a black-landscape gradually turn white. The electric lights were making moonlight and the trees slowly changed from gaunt flagree silhouettes to gorgeously pristine white with prismatic scintillations.

Of course it would not be feasible, even with the new ultra rapid emulsions to make moving pictures of what I saw by that light though Harold Bennett assures me he shot a full length reel on Broadway at midnight. My advice is to be home by midnight and seek a better light than even that metropolitan thoroughfare offers after the theater Marqui are darkened for the night and the roof signs cast shadows on prowling camerists.

You can however have every assurance of success under circumstances which hitherto have been prohibitive. Gray days and dawn or twilight offer more light than you will need with Ultra Speed Pan film. Just adjust the aperture. And with clean snow to reflect what light there is you may wish you had not opened up the diaphragm quite so much.

A snow storm with just enough wind to keep things moving is a glorious subject when viewed on the screen. The atmospheric effect of drifting, wind-blown snow, the pedestrians bending toward the resistant air, the gradually growing mounds and drifts,—all these are emotionally inspiring.

If you are apt at filming stories and clever at continuities you can shoot hundreds of feet of such stuff and cut it up and splice it in on much of your story work. With a complacent assistant who is willing to brave the elements and do things for you there are further possibilities of actually filming a scene then and there.

Children building a snow-man. Tobogganing. Skating. Workmen clearing a street at dawn after a heavy snowfall. Crowds hurrying home at close of day. Winter's wet sunlight on the snow. The frozen stream and a pretty girl gingerly stepping over the ice blocks at the ford. Your home set in snowy environments. How the garden looks in winter. The baby handles its first snowball. There is no limit to what the season offers where there is a real winter.

Even out here in California one can travel from eternal summer to snowclad mountains within a few hours. From San Francisco one may within six or seven hours find oneself in the midst of gigantic trees or on the crags of snowy Sierra or even on a glacier. In the southland you can suck a ripe orange in Riverside while mopping your perspiring brow and see the white serrations of ever snowtopped mountain ranges. Your Cine camera should be busy east or west for no months in the year offer greater variety than November, December and January.

Curious Screen Facts

An authority estimates that it is impossible to lose sufficient light efficient through inferior screens to amount to \$2200 a year. Of this it is said 1400 is due to dirt and discolorations and 800 to wroth type of material used. The same authority says that the losses in box office receipts cannot be estimated though consciously or otherwise people will stop patronizing a place where their eyesight

CAMERA CRAFT

is strained and seek those theaters where they can see with ease and pleasure.

This should interest the amateur for with weaker illumination, modified and limited facilities, smaller frames he needs all the light, all the freedom from dazzle and all the good effects of proper screening that he can get. The following rules therefor apply no less to him than to the professional show-houses.

The screen should be made of the proper material. This is a matter for the individual to decide. He may prefer diffusive type which softens the image without dimming it. Such a screen adds immeasurably to the beauty of color-projection and blend the color edges. The reflective type acts somewhat like a mirror and gives an intense image. It should be limited to industrial pictures. And a Directive type which serves best for long distance projection and viewing. The first type is by all means to be recommended to amateurs.

Having a good screen it is essential that it be kept clean by careful wiping with a soft rag or brushing with a soft duster. Beware of scratches, black markings and kinks. The best screens will in course of time oxidize and there is decided economy in eyesight and light consumption by renewing the screen about once a year or every eighteen months.

The theaters must contend with gasses and dust in a way which does not present itself to the amateur. Hundreds of people breathing out cubic tons of vitiated air, the dust of hundreds of feet on carpets impregnates with finely ground mud and street dirt. But even the amateur should be moderately careful. I should refuse to show my pictures in a smoke laden atmosphere, and I'm an inveterate smoker. That is only proper care of the eyes of your audience, the need of your films, and the maintenance of your screen.

Here is a curious fact. Sometimes in winter moisture condenses on the screen as it does on the lens or window pane, the surface being generally metallic. Open up the screen sufficiently in advance of your showing to allow it to become of room temperature.

The manufacturers of professional screens are now in the throes on experi-

ments and controversies and have been since Soundies have come into existence. We shall not enter into that here and now since too few amateurs are materially affected one way or another but presently the problems of sound screens is going to become part of the amateurs' considerations and then we shall have something to say on that subject.

Art Titles

When one considers the ease with which really fine pictorial titles can be made it seems astounding that so many otherwise enthusiastic amateurs are satisfied with straight, stiff, cold typewritten captions. There isn't a person with the simplest of apparatus who cannot produce the fanciest of titles. The still landscape with superimposed letters is as simple as making a contact print. Moving backgrounds are not quite so simple but by no means difficult. Double printing is all there is to it. If your sprocket holes do not provide absolute register so that you can rewind, run through again with clear glass letters on a black ground what is wrong with your apparatus or film? In fact simply pasting letters of the right size on a sheet of glass and filming the footage of your caption run through the glass will do the trick in one running. The motion pictures will be diffused, truly enough, but that enhances the thing.

Hand-drawn designs are merely a matter of taste and skill. They may be achieved variously by pen and ink, brush and water colors, printing or tracing and being completed in the film may be dyed to one or two colors or painted under a magnifying glass to innumerable spectroscopic effects. If there be fun in making motion pictures there should be fun in perfecting them to the last detail.

The ingenious photographer will of course adapt the many devices of trick cine photography to his purpose in title-making. Letters that shuffle up and arrange themselves, shadows that merge and blend into lights and finally resolve into legible sentences. And sudden appearances and disappearances of demons or fairies who place one letter or one word at a time in place and seem to go into space for the next. These, too, may be left in the black and white or tinted.

ASSOCIATION NEWS

NATIONAL REGIONAL DISTRICT

East Bay Portrait Photographers

On the evening of November 10th at the new W. J. Prater studio in Richmond, the portrait photographers of the East Bay region held the last meeting of the year. The program was, as always, of such merit as to account for the large attendance and the customary refreshments were served. No group has shown such tact and ability in combining business activities with social intercourse. The members while being entertained in a way most acceptable after a hard day's work or a harder day's worry always go away with the conviction that something worthwhile has been accomplished and something substantial been done for the good of the craft. Mrs. Grace O. Coleman is entitled to honor for the tireless manner in which she has filled the secretary's office. Her courtesy and persistence has done much to account for the almost one hundred per cent attendance at every meeting.

East Bay Photo Finishers

On the evening of November 5th at Frank Cooks, the East Bay Finishers met for a hot session to discuss trade conditions and what the agreements of previous summers had developed and what they brought. Other important matters were argued and it was in every way an important meeting, especially as it came on the verge, so to speak, of the National Convention.

The International

The holiday season, as has been mentioned in our previous issue is not productive of news. This organization, while not giving material for scarehead activities, is never idle in the furtherment of its objectives and the school is being planned to function farther, better, more intensively each year. What particular new things have been projected will probably appear early in the new year.

Professional Photographers Association of California

H. L. Corey reports that this organization of which he is manager is so unqualifiedly sold on Radio Advertising and so solidly organized to pursue that form of publicity that we can foresee association activities more and more resolving into precise and tangible deliveries to members in such forms as will improve their business where they are and when they need the help most.

Master Photo Finishers

News of the Toronto Convention will come later but we want to broadcast at this time that if a reasonable proportion of those who intend going to the 1931 affair will be a real event. Whoever may succeed William Burton as president will cause to mingle with our feeling of welcome and felicitation a regret. Burton is so sincere, so aggressive, so zealous a Finisher and so kindly withall, that to know him is to love him. His administration covered a trying period in the world's history and however little finishers may have suffered as compared with other industries they have suffered and their National Organization, remote from the homes of most of the constituents, was bound to suffer also. On the president's shoulders rests the weight of much responsibility. He bore that weight well.

O-M-I Working on 1932 Convention

Following its tried and tested methods of building convention attendance, the O-M-I Photographers' Association is already working on its 1932 Convention, which will take place at Cedar Point, Ohio, as usual, the dates being August 1 to 5, inclusive. New floor plans have already been prepared and sent to all exhibitors. The general layout of the exhibit hall will be much the same, although certain changes have been made which are still an improvement over the 1931 plan.

CAMERA CRAFT

All important features of the 1931 and other successful conventions will be retained. The exhibitors will be given uninterrupted time in the morning as before, and there will be fewer features on the program in order that more time may be given to each. The O-M-I prize coupon plan will be continued, with five checks for \$10.00 each given away each day of the convention. A more strenuous attempt than before will be made to get pictures from abroad for the picture exhibit, and as before there will be fifteen medals in the portrait class, eighteen in the commercial class, and a number of blue ribbons. Additional information will be released as soon as possible.

The P. I. P. A.

With the P. I. P. A. also news is scarce but there is much in the making. January or at least February should give us ample to interest our readers. The old officers have made their great effort and have achieved unqualified success with the Sacramento convention and the new officers have not yet been installed. It is a lethargic period between, so to speak.

Sacramento and San Joaquin Photographer

The Associated Photographers of Sacramento and San Joaquin Valleys met at the Elks Temple in Sacramento on November 14th, at seven o'clock with the usual almost one hundred per cent attendance. This was the last meeting of the present year. Byron S. Dome gave a most interesting and useful talk on Photo Engraving. The photographers and the engraver are so vitally interested in the same things and so jointly dependent on the same business that it must lead to common profit when they get together and tell one another what each requires of the other for general gain in quality and increment. Looking back over the period of its comparatively short existence one is impressed by what has been achieved through the able leadership of Fred R. Schneider and the faithful attention to the duties of his arduous office by C. W. L. Burkett. In fact every officer has been zealous in the discharge of his duties and the members have responded and have shown their appreciation by loyalty and attendance.

Holiday Inaction in Associations

Photographers are busy, we hope, at this season of the year, or whether busy with making pictures and delivering them or trying to get orders the craft has little time for meetings and such. So news is scarce or totally non est. The new year will, however, bring fresher interest and livelier activity in organization affairs.

The National has large plans and definite objectives. The men who hold the welfare of the profession in their charge, so to speak, are thinking and planning overtime.

The district organizations are holding their solidarity and marching onward courageously through the viscissitudes of time. On the coast, here, we are waiting for important news from the P.I.P.A. and Northwestern Association. Councils have been held by both, separately and in conjunction and slowly but surely the larger interest of the profession is over individual inclinations and partisanship. Throughout California the energy and enterprise of H. L. Corey has created a California Photographers Association of such general acceptance as shows already a large membership and a loyal adherence to principles. This body is coherent and wholly under control of one man, Mr. Corey, who holds himself responsible for the fulfillment of every promise made and policy projected. The basis of the association being intensive advertising of photography through Radio Broadcast within the state of California.

In the large and broad, photographic betterment is being wisely brought about by all the organization through the education of photographers in the theory and technic of their craft, in business management, and in the ways and means of publicity. The latter toward educating the public and arousing a demand for photographs.

Conventions are for the present subject to doubts and questions but as long as human nature remains a factor in men's affairs there will always be that urge to get together in large bodies to meet one's fellows, to learn by contacts, and to be moved to energetic enterprise by what may be termed Mob Psychology.

Chit Chat

About Our
...Friends...



Christmas and Charity

Good wishes and peace on earth depend greatly on how you help to mitigate great need and pacify the discontented with your generosity. Charity becomes almost civic duty especially at this season. In most parts of the world winter is inclement and the poor suffer and die. Irrespective of climatic conditions hunger is a poor companion at Yule Tide. Help to make your community happier, better, with judicious giving.

Juan Abel Back in Harness

Photography To-day in the shape of a bright, well edited weekly published in London, England, marks the return of one of America's pioneer photographic editors to the field. With such names as Marcus Adams, H. Bedford Lemere, and Juan Abel on the editorial page it would seem the success of the venture is assured. We wish the newborn a healthy growth and a wide sphere of usefulness.

De Young Memorial Museum

November gave the photographer who interests himself in the artistic side of his profession, and the amateur also, much wherewith to improve himself and to enjoy. A showing of Edward Weston prints and lectures on Modern Tendencies in Photography and the work of Edward Weston delivered by Miss Isabel Herdle especially to the point. These specific-

ally relate to photography but the exhibitions and lectures on Etching and other graphic arts are really important to those who seek to express themselves graphically by way of the camera. November was a rich month at the Museum and we urge the photographically inclined, employed, and ambitious to have themselves put on the mailing list for future events.

Palace of the Legion

Several exhibitions of paintings and etchings, some of sculpture but none of photography. None the less of interest to photographers for reasons given above. The two lectures, Art Intensities by S. MacDonald-Wright and Ancient and Modern Art by Morgan Russell should have drawn men and women who seek to achieve art in photography. Pictures may be of various kinds, colored as in painting, in lines as in etching, or with the full range of monochromatic values as in photography, or solid as in sculpture but art is art.

Donna Lee Webb Debut

On September 26th, in the home of Mr. and Mrs. Don O. Webb, a small and select debut party was given in honor of the debut of Miss Donna Lee Webb, a new arrival in our midst. She weighed 7 pounds 4 ounces and was beautifully attired for the occasion in a tiny sheet of fine linen and entertained those present with a brilliant vocal solo. May God guide the little lady and make her the joy of her worthy parents.

Don is one of the best fellows on earth and we will wager Mrs. Webb is one of the proudest. In the name of all their friends, and their number is legion, felicitations.

And at this propitious season may we all wish you a very Merry Christmas and Happy New Year.

CLUB NOTES

Forthcoming Exhibitions

Los Angeles Pictorialists Annual Salon—January 1 to 31, 1932. There will be no entry fee and the prints are to be returned free of cost. Closing date November 1, 1931.

Fourth Annual Exhibition of The Amateur Photographic Club of the Hong Kong University. Open to all amateur photographers. Address the Honorable Secretary, H. K. U. A. Photographic Club, Hong Kong, China. Closing date December, 1931.

Nineteenth Pittsburgh Salon. March 19th to April 17th, 1932. Address B. H. Chatto, Secretary, 1300 Milton Avenue, Pittsburgh, 18, Penn. Closing date February 20th.

Philadelphia International Salon. March 26th to April 11th, 1932. Address Philip N. Youtz, Secretary Philadelphia International Salon of Photography, 76 South 69th Street, Upper Darby, Penna. Closing date March 12th.

Second Annual International Salon, Camera Enthusiasts of San Diego, California. April 15th to May 15th, 1932. Address Miss Florence B. Kemmler, Chairman of the Salon Committee, 3150 Logan Avenue, San Diego, California. Closing date March 25th, 1932.

The World's Fair in Chicago in 1933 is very much in advance of this time but should be kept in mind with each and every outstanding print made and when exposing for future salon pictures.

Club Notes in General

The Holiday Season causes a dearth of news in Club activities and most of the clubs are busy cleaning house or the members are otherwise engaged in more intimate affairs of home and family. After the January reactions it is generally proven that the cameras have not been idle for beautiful winter scenes blossom forth on clubroom walls and the later Salons prove the clubbers have not been idle even at Christmastide in the matter of using the good old box.

May we, while wording the greeting of everyone connected with **Camera Craft** to every club also presume to voice the same greetings to each club from all the other? A Merry Christmas and a Happy New Year to us all from all of us.

The Scottish National Salon

If you were too late for this year's Bridge of Allan Salon write and have yourself placed on the mailing list for future exhibitions. The group that dominates the Stirlinshire activities is a noble one. Hughes is a lover of what is finest in men and photography and the Browns and others gathered about the Studio in Bridge of Allan are as fine a lot of Scotchmen as honored earth and whatever they connect with. By all means become one of the contributors to the Scottish National Salon.

Another New Camera Club

Some ten or twelve notices of newly organized clubs came last month, and they came too fast and numerous for the available space in these columns, so we passed them up till such time as they achieve the dignity of their first birthday. Now, after a lull of a few weeks, comes the request for information as to organization and so forth from the Mallard High School, Seattle, Washington. The desired instructions were forwarded promptly and we look forward to hearing regularly from one more camera club.

Associated Camera Clubs

We are notified by Secretary Dr. Max Thorek, F. R. P. S., that the following officers have been elected for 1932-1933: President, W. L. Woodburn; Vice President, Dr. Max Thorek; Secretary, R. L. Van Oosting; Treasurer, Dr. R. P. Wightman; Directors, W. A. Alcock, Sigismund Blumann, R. A. Barrows, B. H. Chatto, H. P. Herron, Ralph D. Hartmann, I. W. Martin. The organization has been doing wonderful things and the great number of new clubs being organized throughout the country in what is so blatantly being termed a bad year gives evidence that its work has not been wasted. Such larger fields and greater number gives opportunity for greater effort and it is the ambition and hope of the newly elected

CAMERA CRAFT

officers to prove worthy of the preference of the noble precedents of previous officers, and to cause the patriarch of the movement, Brother Bucher, to feel his projected cause is not languishing. Personally I appreciate the honor the more as coming from men and women who permit me to share their pleasure in a hobby that means much to us all. And I am certain the other officers will abet my speaking for them, here and now, to the same effect.

Orange Camera Club

When next we find ourself (ourselves?) in the east it shall be one of our first pleasures to visit the Orange Camera Club. Dr. Davis, is this not your club? If so, we have a sponsor. Looking back over the half century our memory brings vividly to mind a little lad attending school in Passaic with childhood excursions to Paterson, Newark, and East Orange. There is a vivid picture of the swamps, Little Neck Falls, the Mill Race where we once fell in and had to be rescued with a long pole with a hook at the end. East Orange had no Camera Club then. Passaic was a village, and the august state of New Jersey was a sort of adjunct factory district to New York. We almost feel a Jerseyite. Come to think of it we ARE. You will find our name amongst the members of the Newark Camera Club. Orange, you are active, productive, and are doing a fair share of credit to your district in amateur photography. Keep up the good work.

The Pittsburgh Salon

The great American event in Salon circles is of course the Pittsburgh which will be found announced in the proper place. Attention is called to the requirements as to size which are suggestive rather than despotic. A limit is put beyond which no mount must be submitted but within the dimension artists are permitted to choose what their taste prompts. Also, and very wisely a limit of four prints from any one contributor is the rule. Mercy to the judges, to those who must unpack and enter on the records and repack makes the prohibition of large numbers prohibitive. We urge every pictorialist to make this a banner year for

the good old Pittsburgh. New Salons are springing up and this is very fine for every district in the country should give its ambitious photographers an opportunity of seeing what pictorial photography is and what pictorial photographers can do, but it behooves us to maintain the pioneers in such affairs. The Los Angeles Pictorialists and the Pittsburgh group have in their respective ways done heroic work in placing photography where we, who love it, are proud to have it. I say in their respective ways by which is meant that Pittsburgh has the reputation for being conservative and Los Angeles for being radical. So do not repress your leaning toward the frankly beautiful in what you send to the former and fear not to be as ultra modern as you wish with the latter. This may be all wet but it is wet on the right side.

Newark Camera Club

Louis Bucher is somewhere over there and Woodburn is editing the Ground Glass. He expresses the difficulty most editors encounter who are not substitutes and who have had long experience. Just what the reader wants cannot be judged from what even a large number write in as wanting. The quiet majority are generally not garrulous and want what a conscientious editor gives them. They know that a publication going to thousands cannot satisfy in every detail with every page any one taste. Woody, take this advice: Do what your conscience prompts and fear no man. Whatever you do will satisfy and please some and displease and disgruntle others. It might as well end as it began. Do your best. The new quarters seem to have already become home. It will take a lot of living in them to make us all feel perfectly comfortable but time will do that. May we live long and prosper at 683 High Street, as we did at the old stand.

Erie Camera Club

After several meetings at which many tentative members in attendance voiced opinions and made suggestions the usual nucleus finally organized and adopting a constitution elected officers and immediately started doings worth while things by announcing a series of beginners classes, a monthly competition, and dis-

CAMERA CRAFT

cussion of prints whenever the members get together. Such discussion is of the greatest value. Far more than the printed hairsplitting analyses of the magazines in which many of the explanations need explaining and in which phrases must, necessarily be reiterated with painful frequency. There are a thousand virtues in art and perhaps less than a dozen basic faults. What is the critic to do but play on words to repeat on that dozen. **Camera Craft** strives to offer the best and leaves discussion, viva voce to those who are capable of learning pictures from living with them. The officers who will function through 1932 are President, F. T. Nagorski; Vice President, Gilbert Davies; Secretary-Treasurer, H. McKendree; Print Director, William Yates; and Librarian, R. Johnson. Mr. McKendree informs us that the club has already found reason in being very proud of its Japanese member who already evinces outstanding talent in patternistic lines.

San Jose Camera Club

Recently organized and already functioning, it is most gratifying to learn that the San Jose Camera Club is planning ambitious projects for the coming year. Mr. F. M. Beckett is making inquiries toward the organization joining the Associated Camera Clubs of America and we foretell a bright future for them at home and in their connection with the National Body of Clubs.

Pictorial Photographers of America

Julien Levy who conducts one of the large Art Galleries in New York City and whose appreciation of photography in its higher aspects has prompted him to exhibit photographs with his valuable collections of paintings and sculptures addressed this organization at the November meeting. The usual member competition and demonstration brought the pictorialists together in goodly number. From only one experience it sticks in mind that these nationally outstanding artists do not take themselves or one another seriously enough and that the remoter members who visit only on those rare occasions when they visit New York take them too seriously. It is a peculiarly metropolitan trait, particularly New York trait, to deal flippantly with all things

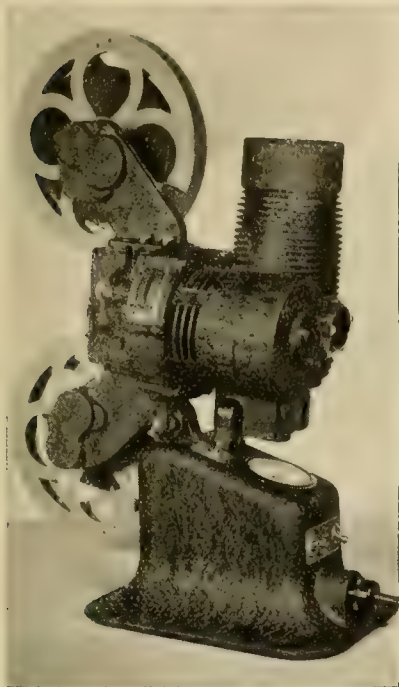
however seriously they be held in and close to the heart. Better that than the pomposity and smug assurance of the burghs, perhaps, but is there not a middle ground where so really important a group can stand without pretending to be bored with life and the world and the super-aggression of small-town salonists?

California Camera Club

November saw the big captures of the members on their summer vacation. It wonderfully enlivens a trip afield to think in advance that what the camera has captured and the skill of the camerist has raised to art shall be seen by his fellow members at a later date. Karl Baumgaertel is a tireless worker in behalf of active picture making and his persistence is leading the club back to the paths that lead to photographic club success. One pictorial exhibit calls for special mention. With most gracious courtesy and deference to a shining light in the membership a collection of prints by the members of the Anderson Alumni Association was given wall space for the entire month and that collection did honor to the men and women who constitute the membership of the Alumni Association of the University of California Extension School in Photography over which P. Douglas Anderson presides.

The View Finder opens its October issue with an intensely interesting little paper on the action of light on silver halides. Mr. Raymond V. Wilson has made the Thio element the hero of his story and truly the carefully written treatise is as interesting as a novel. The Monte Luke, F.R.P.S. collection graced the walls and gained much praise. Luke is a fine fellow than whom no better, clubbier could be found. The antipodes are not at the opposite side of earth when such fine prints and such fine fellows contact us with their beauty and merit and we can return to them such appreciation. The month was rich in photographic activities. Karl Baumgaertel is vitalizing the Club Competitions with aggressiveness and success. C. A. Love, Chairman of the Demonstration Committee, elucidated the clearing up of muddy prints and we are sure made his ways of reclamation useful to many.

NOTES AND COMMENTS



New Filmo Projector

A new Filmo projector, the Model J, is announced by Bell & Howell. With a picture brilliance asserted to be practically 30% greater than that afforded by even the Filmo 57-GG, it is hailed by its makers as marking "the most outstanding advance in the history of personal movie projection." Life-size movies of theatre quality, it is stated, are easily projected by it in the home, classroom, or auditorium.

The new projector is entirely gear-driven and hence dispenses with all belts and chains. The gears are fully encased. This is asserted to be the first fully gear-driven 16 mm. projector.

The notable increase in picture brilliance, which is said to have been demonstrated in exhaustive tests, has been secured by an improved 375 watt lamp, a new Cooke 2 inch F 1.5 projection lens,

improved condenser, a large reflector, and a refined reflector adjustment. And there is a novel light trap whose purpose is to prevent the escape of stray illumination.

Other important innovations include a completely automatic rewind; airplane type cooling which supplements the well-known Filmo tornado fan cooling system; and an adjustable built-in pilot light, which can be slid back into the base when not needed and which goes on when the projection lamp is turned off, and vice versa. Conveniently spaced and clearly marked controls and switches facilitate operation.

Along with the many new features the Model J retains such basic Filmo Projector principles as the nine-to-one side tension film movement mechanism with its automatic framing of steady, flickerless pictures; the powerful direct lighting system; controls for reversing and stopping for still projection; and adaptability for Kodacolor.

No Resistance Victor Lamps

Victor Animatograph Corporation, Davenport, Iowa, announces that a new G-E Mazda Projection Lamp of 300 watts rating which does not require any form of lamp resistance is now available for use in all Model 3 and 5 Victor Projectors and Animatophones.

The lamp may be obtained in voltages of 105, 110 and 115.

Initial tests indicate that this new 300 watt lamp may closely approach in intensity of illumination some of the highly efficient low voltage lamps which employ rheostats or transformers to reduce the line voltage to that of the lamp rating.

It is even believed that it may fully equal and possibly excel the lamps employing transformer resistance. Tests to date, however, show that it is not quite equal to the 165 watt-30 volt lamp or the 375 watt-75 volt which are used with the Victor variable resistance rheostat.

CAMERA CRAFT

This new 300 watt lamp is of the regular 16 m/m T-10 size and is equipped with the bayonet type prefocussed base.

It may be obtained from Victor dealers or direct from the Victor factory at Davenport, Iowa.

You Can Sell Photographs

A firm known for its beautiful holiday cards and greeting folders is in the market for photographs suitable for their purposes and invite you to send prints with your name, address, and the price you put upon the complete rights. Be sure to enclose stamps for return in addressing Hall Brothers, Inc., 26th at Walnut Street, Kansas City, Missouri.

Pinkham and Smith Lenses

We have at intervals referred to the various objections made by this old and reliable firm and we wish once more to call the readers' attention to the Smith Soft Focus, the Wole Artistic Supplementary, and other lenses which are not just additions to the list of lenses on the market but have distinctive qualities that should recommend them to those who desire distinctive effects. Write for literature to Pinkham and Smith Company, 15 Bromfield Street, or 292 Boylston Street, Boston, Mass.

The Cine Shop

There is a little shop with a large sphere of usefulness and big service potentialities in San Francisco. The stock is rather complete than extensive but nothing that is new, reliable, and likely to be demanded is likely to be found wanting there. The bargains are real bargains and the service is courteous and helpful. You should drop into the Cine Shop at 145 Kearny Street and get acquainted. It will prove of mutual profit. And be sure to send for their used Camera Bargain List.

Burroughs Wellcome Montreal Rooms

We are unequivocally prejudiced in favor of anything Burroughs Wellcome does or makes. Years of experience with their products and an invariable satisfaction with every transaction has convinced us that our praise will be of as great benefit to our readers as to them. Now the residents of that part of Canada in which Montreal is situated can not only know

from publicity and remote order experience, but may see and, if they wish, feel Burroughs Wellcome goods. Offices and exhibitions rooms have been opened at 1105 Sherbrooke Street, Montreal, where a large range of medical equipment will be shown as well as photographic chemicals in the famous Tabloid form. The new place is so much more accessible that it is hoped residents and visitors from out of town will avail themselves of the welcome awaiting them there.

Sixteen Millimeter Products

Everything pertaining to Sixteen Millimeter and much in every line of the Motion Picture supply lines may be had from the above concern. They not only stock cameras and projectors, and all accessories, but print, develop, process, tint, tone, caption, and edit films. Their slogan is Everything For Home and Theatrical Movies and Everything Guaranteed. Write to the Sixteenth Millimeter Products, P. O. Box 275, Lynwood, California, for the pamphlet Better 16mm Movie Making.

Spindler and Sauspe, Inc.

With a reputation based on the pioneering on the Pacific Coast with the renowned Leica Camera, this firm has grown to important proportions and now stocks a large and complete line of Leicas, lenses, and all the accessories which make the Leica adaptable for all lines of photography. You should visit the establishment and see the little camera with the big use has made to enlarge its usefulness. There are tanks for developing, supplementary lenses, photo-microscopic instruments, enlargers, and other things too numerous to mention. Or write for reading matter to Spindler and Sauspe, Inc., 86 Third Street, San Francisco, or 811 West Seventh Street, Los Angeles, California.

Hirsch and Kaye Frame Catalog

We urge every professional photographer to write on his letter head to the above firm for their new catalog of frames which is intended as a companion to the general catalog. Write Hirsch and Kaye, 239 Grant Avenue, San Francisco, California, if you are in the photographic business.

CAMERA CRAFT

Agfa Ansco 16mm Film

The Agfa Ansco Corporation announce to the trade that they are producing 16mm reversible film only in two types, regular panchromatic and supersensitive panchromatic. This standardizes conditions in the handling and stocking by dealers and through resultant quick turnovers enables the consumer assurance of fresh material.

The speed, latitude and color sensitivity of Agfa Supersensitive Pan is already known and winter light conditions should act as an urge to Cine enthusiasts toward specializing in sensitive materials that get the most out of poor lighting,—this product makes the day longer at both ends.

Smith Special Purpose Lenses

There is a line of special purpose lenses that is not as generally known as it deserves thought very popular where used. The Smith Soft-Focus is what its name denotes and gives a truly visual diffusion not a mere out-of-focus mess. The Semi-Achromat is partially corrected and delivers distinctive effects somewhat similar to what we admire in Missonne pictures. The Visual Quality helps in getting oddly realistic plasticism in images and almost gets stereoscopic prints. The Synthetic has its own peculiar place in the equipment of the specialist and advanced worker. Literature may be had for the asking from Pinkham and Smith Company, 15 Bromfield Street, Boston, Massachusetts.

Eastman Photo Oil Colors

And now Eastman is doing it. A complete set of oil colors of the Eastman standard in a substantial box. We haven't seen the outfit much less had the opportunity of trying the paints but we are confident that they had to be right before they passed. Color has become a part of daily life. It is no longer only in the garden and Milady's hat and gown, nor limited to her cheeks and lips, it cheers the kitchen and the cellar, it enliven backwalls. And it envalues ordinary photographs. A snapshot may be made into a frameable picture with very little knowledge and some taste and pains. And if anything can help you do that it will beyond a doubt be the E. K. Photographic Oil Colors.

Ilford Plates

It will be of interest to many users of Ilford plates who already know the splendid quality of that product and to many who should acquaint themselves with the facts to learn that the prices have been reduced. Complete stock is carried in quantities no greater than assures freshness and still complete the lines in all sizes by Norman-Willets Company, 318 West Washington Street, Chicago, Illinois. Write for printed matter and acquaint yourself with the Soft Gradation Ilford Panchromatic Plates.

Abe Cohen's Exchange

Everyone knows Abe Cohen and everyone marvels at his bargains. The firm is long established and thoroughly reliable. Their advertisements are in the nature of surprises. Study the present list to be found on another page and decide for yourself if opportunity is not at your door. You'll find it advantageous to put yourself on the Abe Cohen's Exchange mailing list. Send your name to 120 Fulton Street, New York.

Pictorial Story of the Leica

A new booklet teeming with action pictures which tells the fascinating and ever broadening story of the LEICA Camera is now available from E. LEITZ, Inc. Twenty rotogravure pages present LEICA pictures which really speak for themselves in quality and illustrative value. Some of these pictures even show actual production methods at the factory where the LEICA Cameras are made under the most exacting demands ever applied to a photographic instrument. Other pictures present a more general application of the LEICA Camera which appeals to the amateur or professional photographic worker.

The entire 20 pages of this booklet are printed in rotogravure, thus preserving the fine detail of the many LEICA pictures which are reproduced. This booklet really tells the LEICA story in LEICA language; that is, by pictures made from original LEICA negatives. Copies of this booklet, "A Pictorial Story of the Leica Camera," may be secured by writing directly to E. LEITZ, Inc., 60 E. 10th Street, New York, N. Y.

CAMERA CRAFT



Meteor Nitro Bulb Lamp

The mention of Meteor Lights in these columns having seemed to awaken interest in our readers we think it well to illustrate one of the products of the Meteor Photolight Company of 4121 West Warren Street, Detroit, Michigan. The lightness and compactness can readily be seen but the stoutness of construction must be seen to be appreciated.

Hollywood Title Maker

A Title Outfit that costs only \$3.50 and really does all that any amateur could desire would seem to be very desirable. There are 580 flexible enameled letters, figures, etc., and a metal letter-holder of jet black to the outfit. The effectiveness of this black background and the actinic whiteness of the letters enables the worker to double print and otherwise create novel and pictorial captions. Address the Sixteen Millimeter Products, Lynwood, California.

Roehrig Photo Paints

The essential of Photo Oil Paints is a true transparency but other qualities if not indispensable are most advantageous. The purity of the colors, the blending possibilities, the finely ground pigments, the careful mixing which within reasonable conditions keeps the oil from separating from the pigment in the tube, these and other attributes mark the Roehrig-Bielenberg Transparent Oil Photo Colors are wonderfully adapted to the purpose for which they are offered. They are obtainable at all dealers or The Roehrig-Bielenberg Company, Inc., 30 Henry Street, Brooklyn, N. Y., will direct you.



The Pilot Camera

A new roll film reflex camera with several unique features, made by Kamera Werkstaetten, Dresden, the makers of the popular Kawee Cameras, is now ready on the market.

The reflex principle is utilized to the fullest extent. A high speed focusing finder lens is carefully matched and focuses with the taking lens. Since the finder lens is always wide open, a brilliant and easily focused image is always visible, full size and right side up.

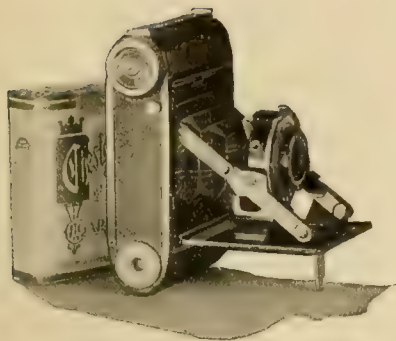
Regular vest pocket film is utilized, two pictures being made to the frame, or sixteen pictures on an eight-exposure roll. An ingenious method of winding the film by means of a lever is used, making it unnecessary to look at the window or counter after it is loaded, except when one wishes to determine how many pictures have already been taken.

In lens equipment one has the choice of the well-known Schneider Xenar f 2.9 lens or the Carl Zeiss Tessar f 3.5 lens, and the camera is priced, including case, with these at the prices of \$80.00 and \$85.00 respectively.

Burleigh Brooks, 127 West 42nd Street, New York City, has a beautifully illustrated circular on this camera ready for you.

The Central Camera Company of 230 S. Wabash Avenue, Chicago, is featuring a December sale on this camera.

CAMERA CRAFT



Meet the Baby Ikomat

Answering several questions as to how a camera with so many fine points can be sold for \$15 and look like a real high-grade instrument we publish the picture herewith. Pictures tell the truth but not all of the truth. In highly specialized apparatus like cameras it is necessary to handle and use one to get a complete conception but knowing this Ikomat is made by Carl Zeiss is in itself almost equivalent to seeing, trying, believing.

Halldorson Lights

Is there a studio in America that has not at least one Halldorson Lighting Device? Certainly there are many who have no other. Now Halldorson has for a wider use the New Home Portrait Electric Lamp. It uses bulbs arranged so that the light may be spread or concentrated: four 500 watt T20 in tiers of two. It is ruggedly built and the makers say that you can open a studio with one or carry it about with ease for it folds into a case no larger than a lady's handbag. Such a device is indispensable but we would recommend that the ambitious Home Portraitist also learn of the Halldorson Spotlight. A sweeter, prettier, more efficient spot was never made. Write to The Halldorson Company, 4500 Ravenswood Avenue, Chicago.

William O. Hammer

Winter makes particular demands on cameras and lenses. Have your shutter tested and your outfit reconditioned now. William O. Hammer is a highly skilled artisan and scientist who received his training where cameras, lenses and shutters are made and a visit to his plant at 153 Kearny Street, San Francisco, California, will prove of interest and profit.

Visor-Fex Cameras

The startling talking point for Visor-Fex is a Roll Film Camera that enables you to focus on a ground glass between each exposure without touching the film. This is achieved by simply putting in a slide and tilting the film and body of the camera backwards. The bellows, lens, and rack remain in normal position and a ground glass slides into place accurately in focal plane. With three motions, removing the ground glass, tilting the back into place, and removing the slide the outfit is ready to shoot. Of course it is not necessary to utilize this convenience unless critical focussing is essential for the usual viewfinder and all other aperturancances of the roll-film camera are built into the camera. With high grade anastigmat lenses it sells for from \$30 to \$55 complete. Burleigh Brooks is the American Sales Factory and a request addressed to him at 127 West 42nd Street, New York, will bring illustrated circular.

The Camera Hospital

William F. Peters is an odd character. He loves his work and he loves the things he works upon. He fixes anything and everything pertaining to photographic apparatus and he handles an injured camera or lens or shutter as if they were babies and he a surgeon. A workman is worthy of his hire and certainly the honest prices charged by the Camera Hospital more than verify the adage. Call or send what needs fixing to The Camera Hospital, 717 Market Street, San Francisco, California.

Eastman Gadgets for Winter

When the dark days are with us and we need a tripod at unexpected times without having the tripod it is well to be able to dig into the pocket and pull out an Optipod or a Kodapod and improvise with either a most efficient tripod of a tree, chair, table, fencepost or any rigid thing to which either of the devices named may be clamped and upon which the camera can be fastened just as it would be to a tripod head. The Optipod is made more especially for indoor use and has a ball and socket universal joint. The Kodapod, with its capacious jaws and firmly gripping teeth serves best for outdoor use. The pair cost only \$3, which is the price of the average tripod.



OUR BOOK SHELVES

Conducted by G. A. Young

Fifth International Photographic Salon of Japan, Published by The Asahi Shimbun, Tokyo & Osaka, Japan. Price \$4.00.

This publication holds the distinction of reproducing a greater number of pictures than any of the other annuals. A total of 246 prints being shown. The pictures are chosen from the International Photographic Salon of Japan. At this last show 713 prints were selected from a total of 4,580 entries, representing 39 different countries. The pictures are grouped by countries which arrangement affords an interesting basis for comparing the work of the various nationalities represented. Many of the well known salon exhibitors are represented and as a whole the pictures shown are of salon standard. As we have remarked regarding other editions of this and other annuals, future improvement lies in the direction of better reproduction. As an observation of no importance whatsoever we note, that it is impossible to determine whether the American or the Japanese group of pictures has front position in the book. If you don't know the answer to that one write to our question department and they will tell you that according to your nationality you read from back to front or from front to back; so which is the front?

Technik des Bromol. Umdruckes. Published by Wilhelm Knapp, Halle (Saale), Germany. Author, Willy Zielke.

This book is devoted primarily to an exposition of the authors method of multiple bromoil transfer. In this process three separate negatives are made, one for high lights, one for shadows, and one for halftones. Bromoils are made from each negative and are then superimposed in the transferring. The process has the limitation of being applicable only to subjects that remain immovable for the period of time necessary to make the three

negatives and is also somewhat laborious but will undoubtedly produce marvelous results in the hands of a careful, well trained worker. Available only in German.

Annual For Christmas

For the benefit of those who are planning to give Photographic Annuals as Christmas presents we are mentioning below those annuals which are scheduled to be ready for distribution in time to fulfill that function.

The Year's Photography, and Modern Photography have already been reviewed in these pages. The first is priced at \$1.25 and should be available very shortly, while the second is priced at \$3.00 in paper and \$4.50 in cloth and is obtainable now.

Das Deutsche Lichtbild, price \$4.00, is one of the most popular annuals for gift purposes. It contains about 160 beautifully printed pictures combined with a fine grey cloth binding. An English translation of the text is furnished.

The American Annual, price \$1.50 (paper), \$2.25 (cloth) contains a large selection of the best pictures of the year and also many interesting and instructive articles on various aspects of photography.

The Cinematographic Annual, price \$5.00. This is just the thing for the amateur movie maker. Last year's volume contained 675 pages of valuable articles on all phases of motion picture work and was liberally illustrated throughout.

The Pictorialist, price \$3.50 is scheduled for distribution on December 10th. Beautifully bound and printed, it is ideal as a Christmas gift.

The Fifth International Photographic Salon of Japan, reviewed above and the Czechoslovakian Annual, price \$2.50, are also available.

